

THE PUBLISHER OF THE ETUDE CAN SUPPLY ANYTHING IN MUSIC.

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THE ETUDE.

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MANY parents are in a quandary as to their boy. He enjoys music, is undoubtedly musical, but dislikes to practice. The fault may as easily be at home as with the teacher. The following questions have a personal bearing for the parents: Is your piano a fairly good-toned instrument? Is it in good tune and order? Is your music-room well lighted and comfortable? Is it occupied with the constant life of the family while the child is trying to practice? Are these other children about, either in or out of doors, who are enjoying their sports while your boy is practicing? If he is somewhat advanced does he use the pedal wrongly and altogether too much? Does he make his melodies and accompaniments about equal in power? Does he play constantly and uniformly loud, making but little if any contrast? Are his pieces so difficult that he never learns one well enough to play it unbrokenly and with a free expression? Are the pieces he works on really musical, or are they too scholastic for his present stage of musical development? Do you encourage him when you can find a little work done which he has tried to do well? Is music popular among his associates or do they swear at piano-playing as fit only for girls? Pardon me, but when he runs in to ask if he may engage in some sport or go to make a short visit to some neighboring boy do you always say, "No!" and set him at his practice? Have you done what you could to make music a pleasure instead of a task to him? Does the boy know what advantages social and refining, financial and helpful, musical skill will give him when he is "his own man"? If you are really anxious for the boy to do better, read these questions over again and think out and act upon answers helpful to him.

THE M. T. N. A. starts off on a new plan this year. The voting and active members are to be delegates, representing music schools, conservatories, colleges, musical societies, and the State associations. Music teachers and musical people not included in the above lists can become members, but have a less active part in the management of the business affairs of the Association. But the practical good of the concerts, essays, etc., is in no wise lessened by this fact. Yet the restrictions are not so close as would seem, for the details of membership classification are flexible. The coming meeting

will decide the future life and usefulness of the Association. The friends of musical art should do all in their power to make this the greatest meeting in the history of the Association. There is a power in organization that the members of our profession need. The present plan of membership bids fair to make the Association a great tower of strength in the development of our art. THE ETUDE believes that it will be for the interest of every teacher, advanced pupil, and musical amateur to attend this great meeting, for the artists and music to be heard there will make a great musical festival, for the programs will include all branches and styles of music. These Association meetings, when conducted as this promise to give more music for the money than can be heard in any other way, and hearing all branches and kinds of instrumental and vocal music brings a culture and broadening out of taste not to be had in ordinary concert-going. Those who are fortunate enough to attend this meeting of the Association will round up their year's work with a grand climax of musical enjoyment.

SPAIN has not been a great factor in the musical world. Her representative at the present time is probably Sarasate, the great violinist. Outside of him there are no figures of prominence.

THE question, how can our community be made more musical, often comes up in the mind of a progressive teacher. To such a one the suggestion may be made to attempt to induce the editor of one or more of the local newspapers to open the columns of his journal to items of musical interest and to give reasonable space to local musical news. If the public reads about music an interest will be developed in the subject. If the names of composers and artists become familiar to a reader he will want to know about their works. If a subject be kept before the public, if the public be made to know that it is the right thing to be interested in a subject, it will become interested. Even the pursuit of a fact leaves good results behind in some cases.

THE broad-minded, liberally educated musician is not made in a few years, but rather is the product of the grasping and assimilation of progressive ideas. He who advances not, falls back. In art, originality still has wide fields to encompass, great battles to win.

IT is a common thing to read in print that mental training must accompany the usual training of a music student. We believe this thoroughly, but think it well to suggest that in the case of young pupils it is well to make haste slowly. A well-systematized, well-directed course of training tends to cause both kinds of development to go hand in hand. An advance in technical proficiency makes it possible for the mind to grasp a principle more clearly. It is well not to lose sight of the reciprocal influence of technical and mental development.

Is there any real reason why pupils should entirely discontinue work in summer time? It is well known that the muscles and nerves lose pliability and rapidity of action through disuse, and it is certain that a discontinuance of practice and study has some drawbacks. The suggestion is made that a pupil should take up some

part of technical work in which he is deficient, and devote at least one hour a day regularly during the summer months to this one thing.

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THERE is a danger that the growing inclination for summer recreation may react injuriously on the American people. It is not to be denied that our heated season, almost torrid at times, is not favorable to work, yet it is to be urged, on the other hand, that our national intensity leads us to make too serious a thing of recreation. We make a business of pleasure seeking.

It is never well to lose sight of one's life work entirely, and unless a man is absolutely overworked, unless his vitality has been reduced by persistent expenditure in some one direction, he should be able, may, inclined to keep in touch with his particular field even during months in which rest and recreation are important. The teacher can do some solid reading—an hour every day will return noticeable results at the end of the vacation season.

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A FEW teachers have expressed a dislike of editions of the classics that are fully edited, yet the majority of teachers have found them helpful. Pupils find in these extra helps suggestions of great value to them while they are learning the piece, and teachers by these helps have been enabled to demand better work from their pupils—in fact, have learned much of value from them.

In closely edited pieces, with their many marks of expression, there is much beside the mere notes to attract the attention of the player. When reading at sight these marks may be somewhat of a hindrance in itself, but there is very little sight-reading in the higher grades. Therefore there is but little real hindrance in these expression marks. On the other hand, they point out to the student where and how to give definite effects in expression. They help him in every obscure point. They call his attention to many subtle effects that by himself he would never find. The experienced teacher is not hindered by them, even if he does not agree at every point with the editing of the piece, but the young teacher will feel gratified to find in these annotations and helps the very things that he may have brought to the attention of his pupil repeatedly in former lessons. Thus the pupil acquires a fuller confidence in his teacher. But no pupil will be confused once he has learned the piece; he then plays the content of the piece, not its bare notation. Hence our fixed conclusion: That the great mass of pupils and by far the greater part of the teachers of our country find well and fully annotated editions helpful, and that no one need allow even the fullest editing and most complete annotations to hinder in any way either him or his pupils. But, contrariwise, these helps are a constant monitor, standing in the place of the teacher while the pupil is at his instrument, demanding of him that he shall do systematic work. The annotations in nearly all cases are for the pupil and not for the teacher. They represent the teacher while the pupil is practicing the piece at home.

* * * *

THE musicians should try to discourage the people whom he meets in social intercourse from "talking shop." It is very embarrassing to a musician to be asked about local players or singers. He can not always conveniently evade, he dare not condemn. Then, too, he should keep his mind away from his work, even if "small talk" and petty persiflage be the only refuge.

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Woman's Work in Music.

The choice of tempo of a composition seems largely a matter of taste and temperament, yet great conductors and players vary more in the details of the reading of a composition rather than in the general tempo.

* * *

It may be advisable to divide the Music Teachers' National Association into two sections, the Eastern and Western, to meet alternate years, each to have its separate officers. There are many advantages in a scheme of this kind that it will be well to consider. Perhaps this might be added to the number of topics that will be discussed at the meeting of the delegates at the New York meeting. Is the idea worth considering?

* * *

Can we reduce the art life to facts and figures? Many a young man chooses the musical profession from very obscure and ill-conceived ideas. Let us examine the emoluments of the profession from the business standpoint of investment and return.

Let us take a boy and see him through his course of music training. His parents, it may be, give him no less than five years of training at home with a private teacher. Let us average these lessons at two a week, \$1.00 per lesson, about forty weeks in the year, laying aside holidays, summer vacation, etc. This expense and music will possibly slightly exceed \$100 per year; five years, \$500.

The next step is a course in a first-class conservatory. The total expense here as a rule, is not more than \$1000 per year, which, for a four years' course, will involve an expenditure of \$4000. It must not be forgotten, however, that during this period many students are money earners, so that the net outlay may even be less than the sum quoted.

Perhaps a European polish is deemed necessary. Let us allow two more years: eleven years of study, systematic, and all tending toward the end—professionalism. The outlay is liberal, \$1500 per year; \$3000 for two. We have had an expenditure of \$7500.

The musician is of an age and with an experience that fit him for a worker—a money-maker. He finds a location and puts himself in the business. In all probability he teaches piano; perhaps, also, singing and organ, plays the organ in some church, leads a choral society, or holds some other executive position, and thus enjoys a broad field of activity. His earnings at a modest rate of compensation are not likely to fall below \$1000, and may reach above that sum—\$1200, \$1500, or \$2000.

Let us take the mean sum, \$1500, as the earning of a well-equipped professional musician in a small city. In our large cities the incomes will range higher, of course. A successful teacher will earn from \$2000 to \$5000, and there are said to be some men in the largest cities whose professional pursuits bring them in \$10,000 a year.

What does an income of \$1500 a year represent? At the legal rate of interest it is equal to the yearly increment of \$25,000, or, to put it in another way, the musician, at an expense of equipping himself, at a very liberal estimate (\$7500), is able to enjoy a return equal to the ordinary earning power of \$25,000.

Musicians are wonderfully unbusinesslike and prodigal. Their diversion from the habits and ideals of trade has something to do with it; but it is still not true that with many musicians it is in a case seemingly of "come easy, go easy."

By way of application, is it not fair to urge on the members of the profession that they view the talent implanted in them, the hours of toil and study, of self-denial and oftentimes sacrifice, the money expended, as a capital to be as carefully conserved and added to as if it were actually expressed in figures and printed in a commercial agency report? If this view becomes a part of a musician's life and thought he will be more likely to care for his capital, and be more conservative and prudent in all his dealings. He will be in greater honor to his profession. Such a view, if general, would tend to bar and banish from the ranks the untrained men and women; for skill and training and real ability would be recognized as a capital capable of being expressed in figures and carrying with it a responsibility as weighty as any business involving a similar amount of money.

SALEM, N. J., has a wide-awake, progressive organization under the direction of a woman. During the past season they had a series of musical lectures by Mr. T. W. Surrette, the illustrations being rendered by the club.

In connection with this a chorus and orchestra—the latter containing sixteen members—were organized and a spring festival held in April. It is the firm purpose of the officers and members to maintain a permanent organization.

MRS. EDWIN F. UHL, president of the National Federation of Musical Clubs, has left Berlin and returned to her home in this country.

A FRENCH magazine, directed by French ladies, and which occupies itself with the refined progress of women and pays much attention to music, is "Les Femmes de France." The "Review" is about to open a systematic campaign for the propagation of the French language, which will make interesting reading for American students in Paris.

THE youngest daughter of Mark Twain has developed a fine voice. She is now under the care of one of Vienna's most famous teachers. It is reported that she will go on the operatic stage.

ANNOUNCEMENT is made that Glinka's "Armida" may be revived at the Paris opera, and that Calvè will appear in the title rôle.

ANTONIO TERRY'S millions can not bring the happiness to his bride which she enjoyed as Sibyl Sanderson, the opera singer, for she is critically ill with paralysis, and his great fortune can not restore her to health and strength. One of her greatest desires is to hear music. One day the prostrate singer said she wished she could hear the opera once more. Without a moment's delay her husband gathered a miniature company of the best singers, and they gave a performance of "Escharmonde" in the invalid's room. It was a reminder of her most brilliant triumph and it made her happy.

AN opera by Ethel M. Smyth, an Englishwoman, is to be given at Weimar under the direction of Stavenhagen.

THE ungallant attitude of men of letters toward women has through all time been subject for comment. And the great musicians are not far in advance of their brethren in this respect. Even to-day, with all the achievements of women in music, both creative and interpretative, it is the custom to sneer at her career and to deny her any place among the builders and preservers of the art. Among the giants of music who set themselves in opposition to women in music no one has been more severe than Rubinstein, who is credited—or discredited—with having said that "the growing increase of women in the art of music in instrumental execution as well as in composition dates from the second half of our century; I consider this excess also as one of the signs of the downfall of our art."

The fact is that women have attained to a place in music which entitles them to a better recognition by the masculine members. Even in the few years which have gone since Rubinstein uttered the ungallant remark quoted, women have done much in music, more than ever before in a like period. As composers all over the world they have contributed largely to the popular forms of music and their sweet little songs have grown into popular ones. In America several women composers have done more than this, and their compositions have found places with the master music in the concert rooms. In fact, it is time that the sneering at woman's work in music ceased and more attention given to what she has done than to what she has failed to do. That is the way to encourage her to do more. In certain lines

of literature woman has enriched the language; it is not at all impossible that with proper encouragement she may prove no less productive in the intellectual realms of music.

* * *

If clubs engage or invite professional assistance they should guard very carefully against permitting on the same program weak amateurs. It is certainly a courtesy due those who give or sell their services to make their appearances successful, and there is no possibility of success in a program where this matter is disregarded. There can be no more serious affront to a professional of standing, because it is lowering his dignity, his value, and the public opinion to have him one of several and to have the several consist of pupils who are taking this means to overcome nervousness or to play in public because they have friends in the club who invited them to show what they can (not) do. Much good work for music is done through the medium of the clubs, but the possibility of doing more is very large. It should be done in a methodical, systematic way and not make it a case of "ominous gatherning."—*Courier.*

* * *

WOMAN is going to challenge the great composers of the past as well as the masculine composers of the present. She has entered the field of composition in music, and if I am not mistaken she will prove his equal, if not his superior, in that direction. In the arts and sciences, learning, literature, and music, she stands to day almost upon an equal plane with man. Some have said, in criticism of woman entering the department of composition, that she has not a creative mind. For one I challenge that assertion, for all of creative geniuses and creatures on earth, woman, in my estimation, surpasses mankind at all times. Another says woman lacks observation, while she has observed pretty nearly all the fields of enterprise, of art, science, and learning, surpassing man in many of those fields. Another says she is deficient in imagination. From that charge we also demur. We find man almost too imaginative and frequently, to the regret of man, she imagines quite correctly, and he finds himself in somewhat of a dilemma by reason of her vivid and correct imagination; so that when we come to analyze the reasons why woman is not a great composer of music, we see how little there is in the reasons assigned. The reason why there are not great women composers of music is because man has monopolized that field. Woman now proposes to contest it with him, and to masculine composers of music we sound the warning note. Beware of woman's ambition, woman's fidelity, woman's past achievements, woman's determination and will, for when woman sets out to accomplish her will, where the falls man can not hope to accomplish.

JUDGE JEROME MAN before the M. T. N. A.

MISS SUZANNE ADAMS, who made her debut at the opening of the Covent Garden opera season, London, was born at Cambridge, Mass. Miss Marguerite, another popular American singer, who is also a member of this company, is a Kentucky girl. Both these singers received their early training in Boston.

London critic says Mrs. Bloomfield-Zeiler "combines a masculine force of execution with a delicately feminine style of treatment."

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ETELKA GERSTER, the once famous prima donna, is directing a school of vocal music in Berlin.

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MARIE VAN ZANDT, the popular American opera singer, was married recently to Professor Tschernoff, of the University of Moscow, a scientist and scholar of renown in Russian educational circles.

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LOUISVILLE, Ky., held a successful music festival last month.

The famous La Scala Opera House, in Milan, is to be opened again next winter.

THE St. George Glee Union, of London, has a record of 350 consecutive concerts.

SIR ARTHUR SULLIVAN is writing a new opera on a Greek subject. Has he eschewed the comic opera?

A NEWLY organized composers' union in Berlin is named the Pantheon. What's in a name, anyway?

A NEW work on Liszt by Edward Renou, a pupil of the great master, was recently published in Dresden and Leipzig.

MRS. ANDREW CARNegie has given \$10,000 for a pipe organ to be placed in the Carnegie Library building, at Bradfod, Pa.

"ISLAMY" (Dance of the Dervishes), by Balakireff, is considered by some critics to be the most difficult piano solo ever written.

The original score of Rossini's "William Tell" has just been acquired for the library of the Paris Conservatoire; \$100 was paid for it.

The National hymns of China are of such extraordinary length that it is stated that half a day would be required to sing them through.

A FAREWELL concert was tendered to Mr. William L. Tomlin, of Chicago, by the Apollo Club, of which he has been a director for many years.

Mrs. S. R. MILLIS, the well known pianist, composer, teacher, of New York, will return to his native place in Wales and reside there permanently.

HORNBERG, a violin teacher of the Liège Conservatoire, died a short time since. Among his pupils are many well-known artists and lecturers will assist in the programs. Mrs. George B. Carpenter, Steinway Hall, has the program in charge.

The meeting of the Illinois Association will be June 28th to July 1st, in Hôtel Hall, Chicago. A large number of well-known artists and lecturers will assist in the programs. Mrs. George B. Carpenter, Steinway Hall, has the program in charge.

The music festival at Albany, N. Y., was a splendid success according to the local press. Horatio Parker's "St. Christopher," Mendelssohn's "Athalia," and excerpts from Wagner's "Parsifal" were given. Elliott Schenck was the festival director.

HÄNDEL'S "Messiah" is to be given at Frankfurt, Germany, as nearly as possible under the conditions of Hänel's own time. The additional accompaniments written by Mozart and Franz will be discarded and the singers will add their own vocal ornaments.

PROF. J. K. PAINE, of Harvard University, gave a course of lectures on the chamber music of Beethoven and other modern masters during the present collegiate year. This course was supplemented by a series of chamber concerts by the Kneisel and Adamson quartets.

The estate of the late Anton Seidl is valued at about \$50,000. The Richard Wagner Museum at Weimar, Germany, receives his magnificent collection of Wagner music.

The bugle which sounded the first order to charge at Balclava, where the famous "Six Hundred" immortalized themselves, was sold to a collector for \$300 recently.

The Indianapolis musical festival was very successful. Mr. Frank van der Stucken, of Cincinnati, was the conductor. Emma Joch and David Bispham were among the soloists.

The thirteenth May musical festival was held in Cincinnati 34th to 28th ultimo. Works by Bach, Berlioz, Beethoven, and Grieg were among the principal choral productions.

The Indiana Music Teachers' Association will meet at Lafayette the last week in June. A very interesting program of concerts, recitals, lectures, and essays have been arranged.

HENRY PARKER, the English composer, says: "London musical society has no middle class; its just all

Wagner at the top and circus tines at the bottom."

How about many other cities?

SUSA's new spectacle, "Trooping of the Colors," is meeting with the usual great success of all his ventures. The "March King" is said to have given up the projected trip to Europe with his band.

A MUSICAL instrument resembling a clarinet, but sweeter and more plaintive in tone, has been discovered among one of the Indian tribes. What a boon for composers who are in search of new "color!"

PIANO students will be interested to know that Ehrlich's "Ornamentation in Beethoven's Piano forte Works" and "Ornamentation in J. S. Bach's Piano forte Works" have been translated into English.

The veterans of the English lyric stage still hold on. Charles Santley, the famous harpist, is still heard in concerts. He is now sixty-four years of age. What a long and successful career has behind him.

The combination of music and recitation has received new impetus in Germany from the fact that Possart, a celebrated actor, and Richard Strauss have given a reading of Tennyson's "Enoch Arden" with Strauss at the piano.

A MUSIC trade journal has been interviewing manufacturers of musical instruments as to the effect of the present war upon business. Manufacturers of military drums are having a big boom, and fife are in great demand.

SPRINGFIELD, Mass., is to have a music festival under the direction of Mr. G. W. Chadwick, assisted by fifty players from the Boston Symphony Orchestra. Parker's "St. Christopher" is one of the choral works to be rendered.

A GRAND Norwegian festival will take place in Bergen, Norway, from June 27th to July 3d, under the direction of Edward Grieg. A special concert-hall has been built for this festival. The music will be exclusively Norwegian.

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The musical public of this country, who is now the head of the violin department in the Liège, Belgium, Conservatory, will spend six months of every year in New York, and also form classes in violin instruction at the latter city.

THE New York State Music Teachers' Association will meet at Binghamton the 24th and 25th of May. An interesting, instructive, and stimulating program of essays and discussions has been prepared. Gould's "Redemption" will be given with orchestra. The secretary is Mr. F. W. Riesberg, 9 West Sixty-fifth Street, New York.

A new feature has been introduced on board the ocean liners plying between England, India, and Australia. Music is an indispensable factor in dispelling the tedium incident to a long ocean voyage. Booths for the sale of

musical instruments have been established. The largest trade is in cheap banjos and mandolins.

PIANOMAKERS are seeking a substitute for the spruce fir used for sound-boards. It is becoming more and more difficult to procure, and, of course, more expensive. The large lumber firms of Europe are introducing a regular system of forest culture in order to prevent denudation of the localities in which the fir is still found.

A BOSTON paper comments on a unique idea in organ recitals. Mr. B. J. Lang often invites a few friends to accompany him to historic King's Chapel on Sunday evenings for an hour of meditation and hearing of the great organ works, the church being but dimly lighted. The emotional effect of the music is wonderfully heightened, it is said.

The central figure in the musical world used to be the prima donna; but the development of the modern orchestra and Wagner have changed all that, and the conductor has ousted the diva from pride of place. Wherever one looks—London, New York, Berlin, Paris, Vienna—it is the conductor question that is agitating the minds of the musical public.

SAINT-SAËNS is to go to Buenos Ayres to reorganize the musical conservatory there. His new music drama, "Dajaniere," is much talked about. It is said to be a peculiar composition. The actors are to speak the lines in rhythm with the music, and there will be a large chorus to illustrate the action of the story after the fashion of the old Greek choruses. Only five characters appear—three women and two men.

LUDWIG THEODOR GOUVY died at Leipzig during the past month at the age of seventy-nine. He was educated at Paris, having gone there first for the study of law which he dropped for music. He was almost as much German as French, and was a close friend of Hitler and Mendelssohn, whose influence is reflected in his compositions. His works for orchestra and in chamber music are considered among the first rank.

ANNOUNCEMENT has been made in the public press that Emil Paur will be succeeded in the directorship of the Boston Symphony Orchestra by Wilhelm Gerick, a former conductor. This was contradicted recently by a Boston paper which says it is not certain that Gerick will come. Meanwhile New York papers announce that Mr. Paur is to take charge of the New York Philharmonic Orchestra. If his contract with Col. Higginson is not renewed, it is said that Paur gets a bonus of \$10,000.

DIRECTORS of orchestras belonging to public institutions, such as the royal and municipal ones in Europe, are pensioned, after a specified term of service, just like other public functionaries. Dr. Hans Richter's term in Vienna will be finished next year, and his pension will be continued to his widow and children after his death. Is it strange that it is very difficult, if not impossible, to induce such men to locate in the United States when their future is so much better provided for abroad?

PROFESSOR D. OSKAR PAUL, a well-known German musical litterateur and theorist, died recently in Leipzig. He was a pupil of Paisley and Richter, and later, in 1868, teacher of piano-forte, harmony, counterpoint, fugue, and composition at the famous Leipzig Conservatorium. His works include a "Manual of Harmony," "History of the Piano-forte," "Hand-lexicon of the Tonale Art," and an edition of Hauptmann's posthumous "Theory of Harmony." He was connected with the "Leipziger Tageblatt" as musical editor at the time of his death.

KEMENYI, the famous violinist, died in San Francisco, May 13th. The circumstances were tragic in the extreme. He had played several selections at an afternoon concert and was received with great applause. He responded with an encore, "Old Glory." This carried the excitement up to the highest pitch and he was again called to the front. He was supported by Delibes' "Pizzicato," and had played but a few measures when he leaned forward and was seen to fall. Death was instantaneous. He was a Hungarian by birth, was sixty-four years of age, and leaves a widow, son, and daughter, who live in New York.

THE ETUDE

THOUGHTS SUGGESTIONS ADVICE

Practical Points by Eminent Teachers

STUDY NATURE.

CARL W. GRIMM.

SATISFY the inborn sensibility to the beauty of nature; do not let it perish in consequence of too great application to your art. Strengthen body and soul by frequently roaming in free and glorious nature. Wander through field and forest, over mountains and valleys, by stream and by sea. Do not delay until you make a vacation trip. Set aside a time every week, in summer and winter, when you will stroll through fields and woods, through valleys and meadows. See the sun rise and see it set. Walk out in a moonlight night, and meditate upon the scenery. Be out in a starry night, and meditate upon eternal truths. Notice your surroundings. Soundless stillness about you! It seems as if the whole world lay in a blissful trance. The leaves of the trees scarcely stir with the gentle breath of air. You hear no sound save the humming and buzzing of myriads of insects. Let this grand repose of all nature pour itself into your heart and make your bosom heave with rapture and reverence. Then go back to your piano and play a Beethoven Adagio or a Field Nocturne. If there is any soul at all in you, you will be aroused and play with more expression, and have truly gained more than if you had stayed at home, pegging away at some extremely difficult and even useful étude, merely training your fingers and not elevating your heart and soul.

CONCENTRATION OF MIND AND ATTENTION.

S. N. PERINFIELD.

It would seem like repeating an axiom to say that one should think of what he was about. It goes without saying that no one will accomplish much at the piano without closest attention to the music or exercises that are directly in hand. Yet it is a timely thing to say.

I appeal to the personal experience of every piano player and student, and believe that nearly all have at times, and some very often, caught themselves mechanically playing certain passages or exercises while their thoughts were miles away. To be sure this comes mostly in the manifold repetition of the passages for the sake of thoroughly mastering them. Some progress is certainly made in such repetition even without close watching; but with absent-mindedness something will go carelessly, perhaps wrong; it may be only in position of the hand. Even if this is all right, still all is mechanically done, and mechanical playing is, after all, the greatest danger of piano study.

This argument should largely determine the actual length of the daily practice. After one has sat at the piano a number of hours, the mind will wander and the attention flag.

This is the time to stop, at least for an hour or so. When you hear one talk of practicing eight to ten hours a day, you may depend upon it that the last two or three hours have been wasted and possibly worse, for the bright, fresh effects of the day's earlier work may have been dulled and injured. For a person of nervous temperament four or five hours of piano study will generally accomplish more than a longer time at the instrument.

Each person should ascertain his own limit of useful practice; stay at the instrument till the limit is reached, then leave.

THE VERY CORE OF MUSICAL INTELLIGENCE.

J. C. FILLEMOOR.

It is my experience (a long one) that there is nothing of which music pupils (and teachers, too, for that matter) are more ignorant than of the real significance of harmony. Pupils commonly think of it as an outside study, with little or no relation to their playing or singing; whereas it is the very core and kernel of all musical intelligence. There is a vast number of teachers, also, some of them young and some not so young, whose knowledge of their subject is very little in advance of that of their pupils. It is within my knowledge that an advanced pupil, a sharp, crisp, sparkling, or dainty piece that will not take more than two minutes to render? The encore piece should be of such character as to rouse instant attention, even from those who did not wish to hear an eu-

ture. The amateur pianist may find a number of pieces which are short, interesting, and which step just where people want to hear some more. Take, for instance, the "Gavotte" in G from Bach's Eighth French Suite. It can be played in one minute, and is so dainty that nearly everybody would like to hear it twice. Then there is the "Minuet" in No. 3, by Schubert, which can be played in less than two minutes. The "Minuet" of Boieldieu, rendered as Thomas' Orchestra used to play it, charms everybody. A very curious piece with a drowsy base is "Le Tambourin," by Rameau. It would make a good encore. The "Schizzo," from Beethoven's Third Sonata in C, and some of the short mazurkas and waltzes of Chopin could be given.

* * *

TRUE VERSUS FALSE MUSIC.

LOUIS C. ELSON.

WHEN Wagner tersely stated that "music is truth," he put into its most compact form the terms of union which should govern the marriage of poetry and music. Herbert Spencer and others had given more voluminous expression to the thought before. A song in which the music does not truly express the meaning of the words is a musical lie. Very often the singer, by lending the appropriate expression to different verses of a song, deceives the auditor into the belief that the composer has done his duty. Here, for example, is a poem by Kingsley which may illustrate the case in point:

"When all the world is young, lad,
And all the trees are green,
And every goose a swan, lad,
And every lamb a lion,
Then boy, go, look and horse, lad,
And round the world away!
Young blood must have its course, lad,
And every dog his day."

"When all the world is old, lad,
And all the trees are brown,
And all the sport is stale, lad,
And all the wheel run down,
Cry, boy, look and horse, there,
The spent and maimed among;
God grant you find a face there;
You loved when all was young."

Any one reading these verses would understand that their spirit is propositional, yet there is more than one setting in which the *same* music does duty for both verses, and the worst of it is, with a good singer to interpret the two stanzas, scarcely any musician notices that the composer has told a lie!

THE MUSIC TEACHERS' NATIONAL CONVENTION.

UNLESS all indications fail, the next meeting of the Association (June) will make history. The present officers are gratified especially at the rapidity with which the membership is coming in, the number now being nearly double that of last year at this time. The drift of the correspondence is also most encouraging. Letters from leading musicians everywhere agree that this must be the banner year, not only on the score of membership, but of real, practical musical work. No teacher in America can escape responsibility so far as the National Association is concerned. The Association has been sustained for twenty years in their interest; some have supported it and some have not. All have had some acquaintance, at least, with its workings, and a great number have been benefited by it. The responsibility of the teacher now takes the shape of a vote as to the future conduct of the Association. Shall it exist any longer as the Music Teachers' National Association? Shall its scope be broadened? Shall it be conducted by a Board of Delegates, or shall it be conducted by the teachers themselves? Shall its membership be for life or for one year? These are the questions that are to be presented to the Council of Delegates and through them to the members at the forthcoming convention. The teacher is now brought face to face with the question: Rightly managed, can the influence of such an organization be so widely diffused that every teacher in the land

shall be sustained and upheld by its government and rulings?

It is the opinion of the President, Mr. H. W. Greene, that the Association is about to enter upon its real field of usefulness. He, with the capable men who are acting as his Executive and Program Committee, have not been blind to the comfort and taste of the members. They feel that in securing such a place of meeting as the beautiful Auditorium of the Waldorf-Astoria, the great mistake of last year has been corrected, and that the most exceptional programs under the most favorable conditions will fittingly inaugurate the new régime. From the different colleges, universities, musical schools, and organizations over one hundred delegates have already been appointed, and are pledged to sit in this first great council of America's greatest musicians. The National Association is no longer a misnomer. Through its much increased membership it represents the interests of the great mass of American teachers and students. Through its Council of Delegates it represents the highest interests of musical culture and professional ethics. This is the day and hour when the American teacher of music should show his loyalty to his profession and his patriotism, and identify himself with the Music Teachers' National Association.

For information as to membership and other particulars, address M. Z. Phillips, Corresponding Secretary, No. 487 Fifth Avenue, New York.

THE PRIZE COMPOSITION CONTEST.

The results of the competition instituted by THE ETUDE in offering prizes for the best compositions on a simple motive have far surpassed our expectations. The idea was to make an effort to see to what extent serious and systematic studies in musical composition had been carried on by the clientele of THE ETUDE. Our competition exacted from competitors, that of thematic treatment and the use of a given motive, inevitably tied all down to musically work, while the rhythmic arrangement of the motive was being left to the composer, invention was given free rein.

A study of the various compositions sent in, nearly one hundred in all, revealed great diversity. Some cast the theme into march rhythm, some to waltz, others inclined to mazurka, gavotte, minuet, bolero, scherzo styles; still other competitors used lyric forms, similar to those made popular by Mendelssohn. Only a few introduced polyphonic or classical forms. This analysis shows that composition, in a measure at least, resides itself in a question of construction, else how could such a variety in style be manifest from the same starting point?

And this leads to the reflection that the uniformed musical public believe that the study of harmony makes a composer. This idea is a fallacy. In a number of exchanges we have seen paragraphs that imply a belief such as above noted. The well equipped composer must go beyond that and give himself up steadily and exhaustively to the study of form and dramatic treatment if he wishes to produce a symmetrical work. And not only form but musical forms must be familiar to him. In other words, there is a technicality in composition as well as in playing, and this technique is but rarely attained except as a result of careful schooling and a great deal of practice in writing. The practiced hand is readily distinguished in a composition as in any literary work.

But, to return to our subject again, we can most truly say that we are fully satisfied that capable teaching of composition is being carried on in all our musical centers, for the competitors represented the majority of the States of the Union as well as Canada. Teachers who are able to do serious musically work in composition can not be called half-trained, narrow musicians. We feel assured that a desire for broad, thorough training in the true factors of musicianship is being spread in many localities by earnest, capable teachers, and that the rising generation is enjoying a clear, systematic, and scientific quality of teaching far in advance of that manifested twenty-five years ago. We can not refrain from expressing the hope that every student of music who looks

forward to taking up the profession will devote as considerable a portion of time as possible to the study of composition. Even if one is not able to attain success in this line, the results are still of prime importance, a clear and more ready understanding of composition and greater facility in the imparting of that knowledge to others.

The prizes were awarded as follows:

- 1st prize, A. Ferne, Brooklyn, N. Y., Canzonetta; 2d prize, Frederic Brundish, New York, Impromptu; 3d prize, Julius Sanermann, Oshkosh, Wis., Mazurka.

QUESTIONS AND ANSWERS

[Our subscribers are invited to send in questions for this department. Please write them on one side of the paper only, and not with other things on the reverse side. CASE THE WRITER'S FULL ADDRESS MUST BE GIVEN, or the question will receive no attention. In no case will the writer's name be printed to the questions in THE ETUDE. Questions that have no general interest will not receive attention.]

L. E.—When you ask why it is that the notes on the treble staff are written just one-third higher than the bass, you fail to keep in mind the fact that each staff is a part of the great staff, which is



made up of the two staves, with the middle C line between. If you look at the example above you will see that the letters start with G and go right up in order, hence it is only an apparent difference, and not one of design.

A. P.—See answer to L. E.
2. Leybach is pronounced as if spelled Liebach, the a being pronounced as in arm.

A. W. M.—The length of the lesson period varies in different localities, from a half-hour to forty-five minutes and more. The half-hour period is common in all the larger cities, and the lesson periods are generally arranged on that basis. To many of the smaller towns periods are usually in vogue. There is no universal length of time for a lesson. The best plan is to adopt the custom in the locality in which you teach.

N. W. H.—1. Program or descriptive music implies an attempt to tell a certain text or story through music. Liszt's Symphonie Poématique is an example of modern writers who further furnish a sort of story which is to be told by the music; still other authors take up moral or spiritual persons and ideas and tell them through music. The term is the direct opposite of the classical, in which the composer only develops the various possibilities of several themes, according to accepted standards, viewing the result pictorially effect.

Chamber music is considered the purest type of music because it requires the skill of a number of voices, and it is a difficult matter to get performers without influence. Why not select some large city where friends who can help? There are many numbers of well-trained singers in all large cities who are seeking engagements. The main reliance for all singers is the concert manager, who takes care for every position, and just now the new hindrances of "Moveable Nation" and "Musical Building" are intended just for aids for reading notes. There can be nothing more absurd than to point out that these two games are advertised elsewhere.

J. V. E.—It is not possible for us to advise as to a location for a baton singer seeking concert and solo opportunities.

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M. E. W.—You say you have difficulty with a pupil who is deaf in time-keeping. Are you sure that you have done your duty of teaching and have not sufficiently studied the individuality of your pupils? It may be easiest to admit of the possibility of deafness. This particular pupil may need more time to learn to love what is usually drudgery to imaginative children. If the time is small and weak, train it on a table with finger games of your own invention. One of the easiest methods is Landau's. Should you decide on a book, use a good primer, such as Palmer's, but do not force the child.

writing-practice are indispensable to such a course, so that both eye and ear shall be trained to recognize and execute what is presented to it. A good writing-book, such as Landow's and Tastie's "Studies in Musical Rhythm," is highly recommended.

A. M. L.—We think you are right in your idea that you can do more with your pupils if you can get them interested in music from a personal standpoint. Try your hand at "musical-making! Give them two or three notes to start with and teach them to add others by singing or playing, preferably the former. The work may be slow at first, but you will derive much advantage from it. But be careful not to drive too hard or you may cause the pupils to lose interest.

E. P. H.—Many of the terms used in music by Americans and English musicians came to us through the medium of the scholars of the Middle Ages, when Latin was the language of science and scholars. Latin is dominant, tonic, mode, theme, transition. Since the early masters were connected with the Church, whose official language was Latin, it is easy to see that musical science was not at all likely to employ the vernacular.

J. B. S.—1. In reply to your question as to the advisability of taking up study in composition, it may be said that while many students never carry their studies beyond the usual course in harmony, yet so progressive ambitions as yours will do without training in counterpoint. Even if he never develops mastery in composition, it is a great advantage to him in the study of the works of the older masters, and also aids to make much more rapid progress in the study of musical art which has a basis in a polyphonic harmony such as that used by Palestrina.

2. While it is possible to gain a theoretical knowledge of harmony and counterpoint without being a player, one will never reach a very high degree of attainment, for it is a prime necessity to learn by hearing, and if one can not play he has to be able to hear the various combinations of musical sounds with out depending on some one else. Study an instrument, preferably the piano or organ.

3. For the origin of the letter C used for a time signature, see THE ETUDE for May, 1901, p. A, column. The name common time is often written in four, under the impression that the sign means the letter C. The term quadruple is applied to this form by some writers because of its having four units of value.

George S.—If a pause is placed over a rest, it affects the rest only, nothing which precedes it. A phrase before the rest is played just as if the pauses were not there. The duration of the rest in such case is indefinite, just as a note may be prolonged at the pleasure of the player.

K. A. S.—The chord B, D, F, A flat is called a diminished seventh because the interval from B to A is that of a diminished seventh. C, E flat, F sharp, is also a chord of the diminished seventh. As you say, if you take a dominant seventh and lower it third, fifth, and seventh, you will produce a diminished seventh; a more usual way is to raise the root of a dominant seventh chord. If you add three minor thirds above a note, you produce a diminished seventh: C, E flat, G flat, B double flat.

M. S.—1. The invitation to a pupil's recital can be either printed or written, according to the size and importance of the occasion. The words "Invitation to a Recital" are good for a formal affair, and the program on the same sheet. A good form is as follows: "You are invited to attend a recital of the works of [name] to be given [date and hour] at the residence of _____."

2. The quickest way to teach a child notes is first to create an abiding interest in them, that there is no quick way. A child learns quickly when interested.

Use a sheet of blank paper, on which write a number of notes. Have the child write on the same sheet, and so on. This game corresponds very well with the exercise every lesson. A good writing-book, such as Morris' or Landow's, gives abundant material of this kind. There are also several games for teaching the notes. The new hindrance of "Moveable Nation" and "Musical Building" are intended just for aids for reading notes. There can be nothing more absurd than to point out that these two games are advertised elsewhere.

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Ear-training and

FIRST PRIZE ESSAY. BROADER MUSICIANSHIP NEEDED.

BY ROBERT BRAINE.



ROBERT BRAINE.

ROBERT BRAINE was born in Springfield, O., in 1881. His musical temperament was inherited from his mother, who was a good soprano singer and a skilled pianist. During his childhood the family removed to Cincinnati, where he grew up in a musical atmosphere, in which he developed an intense love for music.

As a boy he was an excellent soprano singer and sang in a boys' chorus in one of the earlier Cincinnati May Festivals. At one of these concerts he was so successful that he was invited to sing in Beethoven's Ninth Symphony that he resolved to devote the rest of his life to music. He studied violin and piano-playing under leading Cincinnati teachers, and at the age of seventeen removed to Springfield, where, after further studies, he commenced the practice of voice culture, piano, violin, etc., and also studied the vocal culture, and independently pursued a solo violin.

After some years of teaching Mr. Braine was made director of music and first violinist of the Grand Opera House in Springfield, which post he still fills. He has taken a leading part in the activities of the city, and has performed in many large oratorio and concert purposes, a string quartet, and an octecto society. In 1901 he founded the Springfield Conservatory of Music, of which he is the present director. He has had excellent success in teaching and has produced a large number of brilliant pupils. Braine has given much time to the study of music and research, and remains busy in 1908 and again in 1909. He has traveled extensively, attending the various national schools of music, and studying the methods of leading European musical organizations.

M. Braine has for years been a frequent contributor to THE ETUDE and has read many articles and has written a series of articles for "The Ladies' Home Journal" and "The Youth's Companion" and the "Daily Press" of New York. In general literature he is known as the author of "Messages from Mars," a novel which received flattering notices from the press of the entire country. In 1904 Mr. Braine was married to Miss Grace Franklin, a prominent pianist and organist of Springfield.

He is at present engaged in writing a method for the violin.

MUSICAL education is, as a general rule, too narrow in America. We have too many composers, pianists, violinists, organists, and vocalists who are narrow specialists in their separate branches and outside of them are unmercifully ignorant in correlative musical branches. Musicians educated along narrow lines never attain their full musical growth. They remain stunted and dwarfed until the end of their careers, to what they would have been had they grown up under the full blaze of the sun of musical knowledge in its broadest sense.

The broad musician is he who knows everything about something, and something about everything in music. If I may be allowed to express the matter in the form of an aphorism. Too many students are possessed of the idea that they will attain quick eminence as composers or virtuosos by giving attention to a single branch to the exclusion of every other department of musical study. We have pianists who are practicing night and day on the compositions of Liszt and Rubinstein who could not tell you to save their lives the rules for the resolution of the chords of the dominant and diminished sevenths, and many others who could not tell the difference between the chords themselves for that matter. We have violinists who have nearly worn their fingers out practicing scales and études, who can not play the easiest composition on the piano, hopefully destitute of the slightest knowledge of the rules of phrasing, and as to whom the elementary principles of harmony are as a sealed book. Vocalists again we find in perfect legion, who have been so busy having their voices "properly placed" and learning to produce "true tones," that they have lost sight of all other departments of musical study, and are not only profoundly ignorant of musical theory in general but often seem to be of the opinion that "time is made for slaves," so faulty is their observation of the commonest principles of rhythm.

After laboring earnestly with piano students to study singing, harmony, theory, and composition so as to broaden their musical comprehension and make them musically intelligent, I have often been met with the response, "What for? I do not wish to become a singer or a composer. I do not care to take time from my technical work on the piano to give to these outside studies. I wish to become a pianist and nothing else."

Such pupils can not be made to understand that music lies in the brain as much as in the fingers. If one has a perfect conception of a composition in his mind, it will not take the fingers long to learn to execute it and give it voice. Almost incredible stories are told of the readiness of great musicians in learning new compositions and learning to play on new instruments. A story of Spohr is a case in point. The Emperor Napoleon was to listen to recitations by the tragedian Talma at a town twenty miles from Spohr's home. The latter was hunting to have a good look at the great emperor, and set out for the town, which he reached two or three days before the entertainment. Here to his dismay he found that he could not gain entrance to hear the recitations. He told some musical friends about his desires, and they promptly suggested that he play in the hand which would be present. He asked all the musicians if there was one among them who would like to give up his place to him. The only one who was willing was a French horn-player, and Spohr did not know a note of the French horn. Nothing daunted, however, he set to work to learn the parts within the two days he had left before the entertainment. His efforts were successful and he actually played the parts and saw Napoleon.

Technical acquirement is absolutely useless if the artist brain and the exalted soul be not there to command it.

To one who has not had long experience in the field of musical education, the proposition that a pupil with five hours of practice at his disposal, who spends three and one-half hours a day on technical work on the piano, and one and a half hours on other branches such as singing theory, harmony, composition, etc., and elementary work on some string instrument, will progress faster on the piano than one who spends the entire five hours piano (technic alone), may seem absurd, but I maintain that the proposition is true and will be borne out by the experience of other teachers.

I believe that every musician, no matter what position he is called on to fill in the musical life, whether that of a composer, virtuoso, or teacher, should understand harmony, the theory of music, piano playing, singing, and violin playing, besides acquiring a general intelligence in other musical branches. By this I do not mean that one should hope to become extremely proficient in all of these branches—human life is too short for that—but that the musical student should attain great proficiency in one or two of these branches, and sufficient proficiency in the others to master their fundamental principles, for only thus can he hope to get his fullest growth in his specialty.

The virtuoso who thinks that art lies in the fingers should study musical history. I can not recall the example of a single eminent instrumental performer who was ignorant of these branches. Almost without exception the great virtuosi have left excellent compositions; not only for their own instruments, but for other instruments, chorus, and orchestra as well. Take Liszt, Rubinstein, Paganini, Spohr, Dr. Beriot, Wieniawski, Sarasate, and hundreds of lesser artists. They are examples of virtuosity of the highest type and composers and pianists in their specialties in addition.

Who would not blench to say he had never studied English grammar, yet in music you will find thousands of students and even teachers who do not even know elementary theory, harmony, and composition—the grammar of music.

A knowledge of piano playing is indispensable to broad musicianship. In European conservatories, students of voice, violin, etc., are required to study the piano in addition, and the same rule should obtain with us. A knowledge of piano playing is always convenient, but the piano should be studied even if the student has no intention of playing the piano, on account of its educational advantage. The student of the voice or violin is haled with the melody part only. When he comes to the study of piano playing he has all parts to play. The composition is complete in itself. He must give attention to the bass and the inner parts as well as the melody, for he now has to do with a complete musical structure. A student who never plays anything but a melody part can never become really intelligent in music. He is like a man in a watch factory who makes only one kind of wheels, and gives no attention to any other part of the watch or how it is put together.

In playing the piano the student finds constant application of the laws of harmony, theory, and composition, and gets, as it were, a bird's-eye view of the anatomy of

the composition he is playing. Every vocalist and solo instrumental performer should have a minute knowledge of the piano accompaniment of his music. The importance of piano playing to a well-educated musician can be judged by the fact that it is rare to find a musician of any eminence who is not a reasonably good pianist.

The study of a string instrument, even to the limited extent of but a half hour a day, will greatly benefit and benefit every musician, and especially every pianist. Study of string instruments of the violin family, sharpens the ear to an even greater extent than the study of singing. In singing, the pitch of the tones is found by instinct, and all keys are alike to the vocalist. Not so to the violinist. There are so many mechanical difficulties to surmount in violin playing that the difficulties of playing in tune are very great. This constant searching after the true tone sharpens the musical hearing to a wonderful extent. Besides this, the passionate tones of the violin and cello, second in beauty only to those of the human voice, are the basis of the modern orchestra, and a knowledge of their technique will be found of the greatest advantage to the student of other musical branches.

Almost all the great composers, especially Beethoven, Mozart, and Haydn, were skillful violinists, and wrote largely for the violin and 'cello and for the string quartet.

Violin study will be found of peculiar advantage to the piano student, because the violin excels where the piano is deficient—in producing long, singing tones. The pianist who is a violinist and vocalist will well play very differently from the student of the piano only. The former will feel the great necessity in his playing of making the piano sing, and all his efforts will be to that end. He will also constantly strive after various tone colorings on the piano.

The student who, in profound ignorance of harmony and composition, grinds away day after day at technical only is like a blind horse in a treadmill. His will make just about as much real progress. A student of high musical intelligence escapes half the technical dreary of music, because he knows the why and wherefore of every passage, and a passage understood is half learned, as every pupil knows.

A student who has only a certain number of hours at his disposal should remember that he will advance faster in every way if he give but one-half or two-thirds of his time to the branch which he intends to make his specialty and the rest to other musical studies. No one knows his own language until he studies other languages.

Literary scholars have for centuries studied classical and modern languages, grammar, rhetoric, history, and many other branches of study as the best means of making themselves skillful in their own language. It is not otherwise in musical education. All the most eminent musicians of the world have been men of the broadest musical education, who not only knew harmony and the grammar of music thoroughly, but knew the tone languages of the various leading instruments, if I may so call them, and of the human voice—the real basis of them all.

The great virtuosi reached their great perfection not by one study but by many. They knew the musical art thoroughly, and thus were enabled to bring out what is best and noblest in our greatest instruments of music.

THOMAS JEFFERSON'S TEN RULES:

1. Never put off till to-morrow what you can do today.
2. Never trouble another for what you can do yourself.
3. Never spend your money before you have it.
4. If you do not want what you do not want because it is cheap, it will be better to wait.
5. Pride costs us more than hunger, thirst, and cold.
6. We never regret having eaten too little.
7. Nothing is troublesome that we do willingly.
8. There is much pain the evils that never happened have cost me.
9. Take things always by their smooth handle.
10. When angry, count ten before you speak; if very angry, a hundred.

SECOND PRIZE ESSAY.

DO TEACHERS TEACH?

BY J. B. KLINE.



"I was born in Williamsport, Pa., on January 29, 1879, and gave early evidence of a decided fondness for music. At the age of ten I was given a violin and violoncello, the care of a competent man, who taught me the uses in the mysteries of my instrument, and taught me not a little of the theory of music."

"Before I could consummate plans for making my studies in music, however, I had to leave school, and I had to turn from an attempt at making a living, in submitting myself to the service of a young man who was holding the bow before holding the pen, and soon had attached

myself to a good local paper, which I served for several years as a writer of mixed matter. Contemporaneously with this, I had the opportunity for observation by traveling about mingling with the poor, and getting my start in the study of the needs of music in the smaller urban localities. While chiefly absorbed in this, I have yet reserved time for study in the technical, historical, and purely esthetic sides of my art, and I take an abounding interest in everything musical."

"It is my opinion, in all likelihood, the serious discussion of such a paradox as is involved in that caption, yet I believe there have crossed the minds of many of us just such doubts on the subject as have flitted through my own, which doubts it is my purpose here to set down in tangible form, briefly and cogently as I may. To avoid any mistaken inference liable to grow out of my treatment of the matter, I had best say at once that I have no intention of measuring the gaps between the ability or the temperament or the methods of this teacher and that; nor is it my purpose to point out flaws in the legion of systems and schools that may fail to attain the aims after which they are so splendidly striving. As I conceive, a vast difference lets itself slip in between teaching and imparting knowledge; and it is this difference I propose discussing, laying such stress as I can upon the method I deem the most palpable defect of the musical status in this time. And, in emphasizing this difference, it will not be even necessary for me to define or lay down the principles of what every one conceives to be the ideal method of teaching; for the faults I intend finding with this, its opposite, and the evil it proposes disclosing in its baleful influence, will be quite sufficient to tacitly imply its contrast with its virtuous reverse."

"Whether it is a matter of ignorance or one purely of carelessness is immaterial in the consideration of this question, Why teachers content themselves with mere imparting of their information instead of teaching in the highest sense suggested by that word; and will concern myself chiefly, not with the why of it all, but simply with a little emphasis on its baneful effects—effects of a danger, perhaps realized by the seemingly innocent offenders. An imaginary instance, adapted to my argument here, may best draw the distinction I am after: Presume that a piano pupil of average intellect and temperament applies to a teacher for instruction, and that, as is the excellent custom nowadays, such instruction shall include in its scope something more than mere piano technique, and, perhaps, even more than a casual glimpse into musical history, construction, etc. Presume, further, that this teacher is well enough schooled in all branches of information bearing on his art to be capable of turning out pupils of some little promise; and this aspirant may begin work under him with all-conquering enthusiasm and under such auspices as augur the brightest results. But let us make a short tale of the long and perhaps quite score studies and practice that may continue for the several months or several years that this pupil remains under the watch of such teacher, and so sips the essence of the whole master by asking: Shall this pupil come forth from this teacher with her own individuality cultivated, her own temperament polished and softened, by the

advice, good counsel, and rightly applied experience of her teacher, or shall she come forth a second edition of her teacher, filled, parrot-wise, with such gobs of information as her teacher managed to glean from his own teacher? Shall she be able to play a piece with true musical insight from her own conception of that piece, from her own understanding of its real meaning, or shall she play it by rote, as she was "taught" it, probably in the most mechanical manner—one time, like an aged automaton? To brief it: Shall she preserve her temperament intact, or shall it be curbed and distorted into crooked fixity to meet the idiosyncrasies of her teacher and the exigencies of her perhaps, cast-iron "system" of teaching?

To many it will still seem an absurd undertaking to discuss a point seemingly so obvious; and so it is likely to remain in their sight, until I explain that the percentage of teachers who teach by the yard, who imparte all they have in them but can not educate, can not call forth the virtues of their pupils,—is an astonishingly large one! Nor is the effect of this pernicious ignorance, or carelessness, or whatever you choose more mercifully to name it, confined strictly to the poor pupil who falls victim to such treatment; but is licensed at her hands to spread wide as it can and will, to the infinite have and damage of the art—such damage as I can not but regard as one of the chief bane of these days. That such an abuse of the art is lowering and demeaning, sod even the teachers who are responsible for it will doubt; and yet their carelessness continues, and is attended by its inevitable ill results!

As I say, I see this trouble generally to the charge of carelessness; carelessness to discover the distinctive trend of each pupil's nature and endeavor to lead it to its own conclusions, and not to bend it out of its course to meet the personal prejudices or opinions of the teacher. Yet, ignorance or non-appreciation of the evil-effects of neglect so to do may also serve to prolong and increase the neglect. Too, it may be possible to push that carelessness back to a still more remote cause of its own, wit: The hurry to acquire money,—which in these sad days is all too prevalent an evil. To many, who are so wrapped up in their art as to devote life, fortune, labor to it, will seem impossible to conceive how any sane being could pervert it to the making of money purely as a money-making venture; but yet one schooled by careful observation in varied localities will have to admit, painfully as he may, that many there are who do so.

What teachers-to-day have before them as a chief issue, chief evil to guard against,—if at all they have their art held to heart,—is this matter of negligence of closer observation of the individual tastes and temperament of their pupils. And any who are incapable of the insight necessary for that certainly small right to enlist in the musical profession. In time, when music shall have been more generally introduced as a study in the common schools, and thus have come beneath the direct notice of the State, the Commonwealth may find it expedient to appoint a Board of Musical Examiners as it now appoints its Medical Examining Board; they to issue licenses to such teachers as have shown themselves capable, just as only capable medical graduates are permitted to practice. But in the dismal meantime, with no such firm refining curb as this one day will be, little save the poor conscience and the teacher's love for his chosen art can serve to put down what we are here condemning as a worst evil; yet that, too, should be sufficient.

In answer to such weak plea as probably some one of the sort of teachers we have challenged might be inclined to offer,—That there come to them occasionally pupils who have no earnest aim in music and who refuse to enter into it with any earnestness, wanting merely a smattering; persons who will not be satisfied in such manner as I plead for, I say, you have no right to accept such as pupils; you have no right to level your art to the plane of a pastime or while-away. To school a patroon even in the mild art of listening to music, you must needs go deep down in his nature and decipher and acquaint yourself with the enigma of his attitude toward music; otherwise you accomplish nothing, and you will make of him nothing but a sort of photographic

copy of you—one who has copied your notions, and copies them imperfectly, because the difference in his nature will prevent him from accepting wholly what may seem to one right thing to you.

Certainly, no one should elect to be a teacher of music who has not a high ideal of his art, and who does not mean earnestly to fulfil the obligations that art imposes upon her votaries. And one of those obligations is the close observation of the temperaments of those who, at your hands, O teachers, seek clear entrance into the mysteries of this vast art. So only can the art be spread; so only can people be brought to understand the vast import of this Art,—by looking on it from their own eyes of observation, and not from the acquired, ill-formed point of some nature perhaps totally exotic and different from our own.

THIRD PRIZE ESSAY.

MUSIC A MORAL FORCE.

BY ELIZABETH MATTISON CLARK.



Mrs. ELIZABETH MATTISON CLARK comes from an old Quaker Pennsylvania family, and her parents were strongly opposed to a piano in the house. Her mother, Mrs. Clark, the long-desired instrument was allowed entry and a love for music strengthened by instruction.

Later Mrs. Clark took up the study of elocution and languages, and instead of taking music as a profession, she decided to begin the study of medicine. She became a member of the First Unitarian Church. Mrs. Clark never entirely lost her interest in music and especially the subject of education. Her professional studies joined to a strong desire in psychology led her to consider the question of music training from the basis of child-growth and scientific ideas.

Mr. Clark is the wife of the Rev. Fletcher Clark, a minister of the Protestant Episcopal Church in Philadelphia.

Is the early period of life—the formative period—when the threefold child-nature is pliant, receptive, and retentive, the kind and character of educational forces brought to bear upon the youthful mind determines largely the after-life of the mature man or woman.

No doubt, if the principles upon which Froebel developed his system of kindergarten teaching could be applied to all departments of learning, both science and art would be enriched.

Children love the beautiful; they delight in the acquisition of knowledge; they quickly learn to think, if they are so fortunate as to have a teacher able to open out to the understanding of his pupils the inner meaning of that which they pursue. Well may we stand amazed and reverent before the world of possibilities shut up within the babe!

What shall be learned in the school of life? The "child among us" is "taking notes" from the time he begins to take notice. Shall his eyes be trained to see minutely and accurately the things which surround him? Shall his ear be trained to catch the heavenly harmonies that mingle with the sighing of the wind among the leaves in the trill of the lark as it cleaves the sky? Shall he learn the wondrous capabilities of his voice, and shall

"make the whole world akin"? A writer on this subject says, "Pure, unalloyed, rhythmic music is found in most parts of the uncivilized globe, and the degree of excitement to which it can give rise, when the mere beating of a drum or tom-tom is accompanied by dancing, is well known to all the world."

All nations have expressed their strongest characteristics in music. One may study racial differences as they have crystallized in the various "folk-music" of the world.

When this wondrous power of melody and harmonics

sound to minister to a universal need of the human soul is better understood, then will music take its rightful place in the home and family. Every good teacher may hasten the time.

W. H. Hudson says: "Amid the false currency that has been brought into circulation is a belief that perception of the beautiful requires not only special training but certain rare and precious qualities as well. . . . This doctrine is all the more dangerous because of the half-truth that it contains. . . . The lover of beauty is not the monopoly of a privileged class, it is the universal inheritance of all mankind. And while this is true of every art, it is particularly true of music."

The great artist need not fear the degradation of art because the common people seek to understand it. They will never scale Parnassus, but they may ascend the mountain side far enough for their voices to reach the solitary traveler upon its summit. Great geniuses are few, but amateurs ought to increase. Amateur work may be entirely true and meritorious and really forms the link between all undergrades of students and the masters. There is great advance along all lines of musical interpretation. This, however, has not yet entered the home to any great extent.

Musical studies are broadening and deepening, musical societies and clubs increasing; but the apostle to the child does not yet appear to have taken the matter seriously in hand.

How shall he learn without a teacher?

Again, how shall he learn if the teacher make not the way clear before him, and one desirable to walk in?

The musical instinct is surely there in germ. It must be strengthened, fed, directed, pruned, developed. Implement a desire for knowledge and the necessary digging and delving will follow. Create a musical atmosphere about the child; to do this captivate, convert, and instruct the parents. Begin with the alphabet of music, but do not stop there. Remember that your pupil is not all fingers and he has other faculties than memory. Lead him gradually to an understanding and appreciation (if only a childish one) of the inner meaning of the harmonies that even his small fingers can voice. Introduce him to the society of those grand and noble souls whose messages through song and tone have gone out to all nations and will echo throughout all time.

Then what has the teacher done? That which is indeed its own reward. He has opened a new door for the child's activities and thereby added to the sum of human happiness. He has helped to develop moral force by inciting habits of industry, perseverance, and self-control. His teaching has conduced to mental development by the cultivation of the memory and the perceptive faculties. In more ways than can be enumerated has he helped to make the boy a better man, the girl a better woman.

It is a work any teacher may be proud to do.

LISTENING TO MUSIC.

A WRITER says: "There is no greater delusion than that of supposing that the best music can be enjoyed only by the 'musical.' Ordinary people can derive keen pleasure from a sympathetic listening to great music if they will but believe that they can and so attend to it accordingly. There is no need of being baffled by a want of knowledge concerning keys, nor by an ignorance of modulation. Your next neighbor may know that the air begins in G major and then passes into B minor, but you can still get your own simple pleasure out of it. What is it to me what Titan's secret of color might have been? I had it and that is enough for one who can not even dream."

"The first rule in listening to music—is to listen. We do not want anyone to confess to a frenzy of delight, but we do want to hear what the music is like. A very simple and a very good rule for those who are perplexed by an orchestra, and who fancy they are puzzled to know where the tune comes in, is to listen to one instrument, the violin for instance, alone, for a time. These will probably take up the melody and sing it plainly enough, so that sight and sound and all bitter experiences proclaim him to himself as only 'of the earth, earthly'?"

Who shall tell him of the many and varied resources within himself?

Here begins the work of the teacher. As soon as the child is old enough to be taught to read he is old enough to be taught something of music. The signs that stand for sounds are not more difficult to memorize than the signs that stand for words.

And what instrument leads itself to the use of the young and old alike with such facility as the home

and the air seems to have grown more florid, to be broken

perhaps into brilliant fragments, but hearken!—the violoncello have taken it up, and over it floats this new

and lovely strain of the violin, then the fiddles catch the melody, the cornets and the bassoon swell the harmony,

the drums make rhythmic beats, the whole orchestra

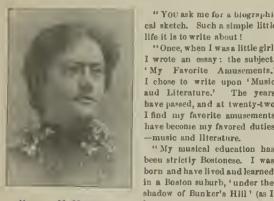
alive with the theme, and before you know it you are in the very center of the mass and what was before

involved and intricate now becomes plain and beautiful."

FOURTH PRIZE ESSAY.

REPOSE.

BY HELENA M. MAGUIRE.



HELENA M. MAGUIRE.

"You ask me for a biographical sketch. Such a simple life it is to write about!"
Once, when I was a little girl, I wrote an essay; the subject, 'My Favorite Amusement.' I chose 'Amusement' in Books and Literature. The years have passed, and at twenty-two I find my favorite amusements have become my favorite duties—and my best pastime.

"My musical education has been strictly Botticelli. I was born and have lived and learned in the shadow of silence, under the shade of the piano. [I] love to crow. And, apropos of the times, my first aim, and next its manner of accomplishment."

How silly to think that we can make a composition a part of our very lives, fashioning it day by day from all the present means to us, impregnating it with our own personality, and then that we can sit down upon occasion and display in our rendering only so much as we will. If we but realized how much of the inner man is revealed as we sit at the piano, I think there would be more careful cultivation of innate refinement, reserve—force—the grand, yet simple repose that characterized all noble beings.

One thing struck Amy Fay so forcibly in her music study abroad that she kept repeating and repeating it in her letters. It was, that all the great musicians whom she met were simply *soft*. Why the thing exploded itself: It is the great musicians invariably who are simple.

Silvio, Szemere—these are grand exemplars of this repose, this art which is nature with the non-essentials left out. Ah me! how much time has been given to the non-essentials! How much wasted nerve-tissue, and overstressed muscles and numbed ears have been laid upon the altar of the non-essentials by the pianists of the last decad, and, indeed, there are still some to-day—aye, and who write a title before their names—who manipulate runs as though they were but a mere masses causally.

"Will-power—not the will of energy that moves the muscles of the animal body, but the will of stillness that controls the animal body." That is it, that is what we want, "the stillness that controls."

It is a doctrine : that we should listen to with shrt eyes ; but the fact remains that we continue to listen with eyes widely open, and such being the case, is it not delightful, eye, restful, to watch a pianist who is a master of repose?

Have you ever sat idly and watched a woman making lace and thought of all she wove into her pattern besides the mere thread? Well, that is what a respectful pianist makes me think of. The lace maker of Mirfors expresses it so well as she mourns for the lace which she has sold. "I was twenty years making it, and now that I have sold it I am lonely, for all the thoughts that I have thought, and all the love that I have felt, and all the happiness that I have dreamed of are there. For my lace is my life—all spun out of one's soul." And surely, music is all over played, is more universally known, and more demanded by the peoples of two hemispheres than that of any composer, living or dead. There is no "accident" in these achievements.

Sousa is not by any means a "one-sided" man, which is the "weakness" of many musicians. Ask him about the literature of the day, the last and best books, he'll tell you readily about them. Ask him about the music of the hour, or past days, or past decades. Suggest the national crises of the times, you'll find him ready enough. Call up the poets, you'll find him familiar with them also. And if not satisfied then, go into history. If there is any little thing you omit he will promptly point it out.

Some of us may have lived in the same house or next door to people who play the concertina and piano together. The concertina may be in tune with the piano, but the chances are that it is not. Then there is the amateur cornet-player, the village virtuoso on the zither, the cello who never seems to know when he is flat, and a long and dispiriting list of instruments and their votaries that seem to have been created especially for the torment of the musician who has respect for his art, and for the gratification of every man and woman who desires to appear to know something about music without understanding it.

Charles Dudley Warner has said that "art is a suggestion impregnated with the artist's personality." Oh, the thoughts, the moods, and the fancies that weave themselves in and about every bit of music which make our own!

What if the notes we learn were written by some one else! What is it that we give out but our very self?

THE ETUDE

The thread may have been made by Barbour, but suppose it remained always upon the spool? Everything we play becomes a part of ourselves, and such being the case, are we going to publish ourselves as so many vulgar jumping-jacks, so many subjects for St. Vitus' dance? Oh, this horrid throwing about of the hands, describing all sorts of circles in the air! Why not leave circles to Marie Corelli, the electrical, the mystical?

When we think of the class who are straining after effects, do we wish to be one with them? Ruskin declares that no great thing was ever done by a great effort. A great thing can only be done by a great man, and he does it without effort. There you have it. Cultivate self first, even up to your ideal, and strive to feel that "the art of a thing is first its aim, and next its manner of accomplishment."

How silly to think that we can make a composition a part of our very lives, fashioning it day by day from all the present means to us, impregnating it with our own personality, and then that we can sit down upon occasion and display in our rendering only so much as we will. If we but realized how much of the inner man is revealed as we sit at the piano, I think there would be more careful cultivation of innate refinement, reserve—force—the grand, yet simple repose that characterized all noble beings.

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about music? In Germany no one is ashamed to say he can not play. In Italy no one pretends to sing in the strictly musical sense of the word, naives he knows how and has had proper training with the necessary background of musical ability.

Whence comes the musical amateur of our own country—not the occasional girl musical amateur, but the one we all know best, whence comes his unruffled composure, his bland self-confidence—a confidence that the truly great artist longs for in vain?

Hard questions indeed! Questions that will never cease to puzzle the wondering musician. We all have our Utopias, and in the true artist's case it must be a land where organ-grinders and the street-piano are unknown, and owners of musical instruments must pass a competent board of examination and take out a license to play in public—where doubtful professionals and worthless singers are debarred from further performances after their powers are on the wane—and last, though not least, a land where the *amateur* musical is unknown. Heartlessly would we deprive him of his instrument of torture or compel him to undergo a thorough training at the hands of a competent teacher with the courage to refuse interaction where it would be lost labor.

Music is one of the highest of the arts; one of the noblest, yet more than any of the others debased and degraded at the hands of the ignorant. The musical state of a national public is an indication of its progress in the musical scale, and possibly we may yet attain many of the qualifications of our Utopian dream, in a great measure already realized in Germany. It is undoubtedly true that one of the best ways to bring to light on this much-to-be-desired end, is to begin by the steady suppression and disownment of the amateur who understands the term "music" in its lightest sense only, and has no conception of the wonderful wealth of emotion, power, and influence contained in that one simple word to the true artist who possesses in his own soul that suborn power which enables him truly to comprehend its meaning.

AN AMERICAN MUSICIAN.

BY M. BLACKWOOD.

The popularity of Sousa and his standing as a composer is a constant theme of comment in musical and literary circles. His evolution, so to speak, from an orchestra player at \$15 a week to bandmaster of the Marine Band at \$1800 a year, and from that to his present position as composer and bandmaster, with an income of over \$50,000 a year, is certainly a remarkable achievement, and is not based upon "accident," as a writer put it some time ago.

There is nothing "accidental" leading up to success in all of Sousa's career. By hard and incessant study, by cultivating and expanding his talents and natural gifts, and through devotion to a purpose, determination and undeviating application of energies, Sousa has carved out for himself the most brilliant career of any young man of his years in America, unaided and alone. His music is more often played, is more universally known, and more demanded by the peoples of two hemispheres than that of any composer, living or dead. This is no "accident" in these achievements.

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If you are to continue to be a law to yourself, you must beware of the first signs of laziness.

THE ETUDE

SOMETHING FOR NOTHING.

BY HENRY C. LAHEE.

We live in a commercial age, when in all trades and professions competition is keen. While this rivalry extends to almost every form of occupation known to man, it is most apparent in those branches of trade and those professions which deal directly with the mass of the public.

Advertising has become one of the most important branches of every business, and it exists in multitudinous and marvelous forms, but of all devices, that which has proved most effective is the giving away of something. To give people something that shall make them willing to buy more, or to give something to all who buy something else are well-established devices. Thus we find food-fairs to which people go with the avowed intent of eating enough samples to save a meal and cover the cost of the entrance fee. We find clothing houses giving away bicycles on certain conditions dependent upon the purchase of clothes, and insurance might be quoted of enterprising merchants who announce that they will pay the carfare of all who visit their stores.

In such ways the public has been educated to expect something for nothing. From the days when a chamois was first given with each purchase,—by which means many poor families paid large sums for the interior decoration of their homes,—until the present day when the article given away appears to be more valuable than the purchase which it accompanies, the ingenuity of man has been taxed to find new attractions for the customer.

Studians are also subject to many trials in the matter of church-choir and organist positions. Because they are students they are often expected to be so anxious to sing in church as to be willing to give their services. This again is perfectly proper for members of the church in question, but directly a singer is sought outside of the church it becomes a matter of business and some compensation should be offered. Some churches, happily not all, expect candidates for choir positions to sing one or two Sundays on trial without compensation. This is a vicious custom, and it enables an unscrupulous committee to provide music gratis for three or four months, while it raises false hope in the breasts of many poor, struggling musicians. There is no necessity to comment upon such a breach of Christian doctrine.

Many more instances might be quoted of customary methods of imposing on music students, but space does not permit what might be made a very interesting summary.

What is the student to do about it?

Naturally anxious to get on and become known, inexperienced in the guiles of this world, and disliking extremely to say "No" to requests which ought not to have been made, for fear that he may appear churlish or unduly puffed up with pride, he generally yields and makes a considerable sacrifice of time. Frequently, too, he, or she, is put to more or less expense, at least in the matter of dress. These trifles are seldom considered, but they amount in the aggregate to a serious tax on the impudent student.

The most frequent plea for the gratuitous services of students is "charity." It is a rare thing that in the musical profession aid is willingly given to real deserving charities; but charity appears in a multitude of disguises, and it is no easy matter for the student to decide as to what is deserving and what is not. Generally speaking it may be said that the student himself is as worthy an object as the cause in which his services are asked.

A few unoward experiences will quicken his sense of discrimination.

There is one point however, on which the student may safely take his stand. If his merit as a performer be such that he is considered worthy to be called upon by people outside of his own social circle, he should insist upon the matter being treated as *business*. His fee may be small, but he will never get a fee unless he makes a beginning, and the fact of his being asked is sufficient reason for placing a value upon his services. In no case (except that of the most deserving charity) is it advisable to play or sing at a concert to be given for the purpose of providing some church with a clock or a carpet or some such item of vital necessity.

While the desire and enthusiasm of the people who make the requests are excellent and praiseworthy, and the student naturally feels gratified, he will also wonder why he is a perfect stranger, should be expected to take interest in a matter which is of no concern to him. Is there not enough good talent in the club or in the church? If so, why do not the club members or the church members take the matter upon themselves? If not, and they want outside talent, would it not be proper and right to offer some compensation to one who has given several years and much money to the work of preparing for this public performance?

In the first instance, if the student accepts the invitation, he or she (if it is generally she) will find that the worthy members of the club have come together to discuss weighty matters rather than to listen to music, and many of them think it quite unnecessary to keep quiet. So the misguided student warbles or plays to the rats of tea-supper and the hum of conversation. As to the professional advantages in the way of advertising, he will find that he, or she, has given something for nothing. No more will ever be heard of the affair, nobody has listened, and with the assurance that "it was very delightful" the master ends. The student has wasted his time, unless the tonguing of the epidemics may be considered sufficient compensation for one who is entering professional ranks.

In the second instance the entertainment is given avowedly for the purpose of raising money, and an admission fee is charged to all who attend the entertainment. Is it right to charge people a fee to hear one whose services are worth nothing?

Students are also subject to many trials in the matter of church-choir and organist positions. Because they are students they are often expected to be so anxious to sing in church as to be willing to give their services. This again is perfectly proper for members of the church in question, but directly a singer is sought outside of the church it becomes a matter of business and some compensation should be offered. Some churches, happily not all, expect candidates for choir positions to sing one or two Sundays on trial without compensation. This is a vicious custom, and it enables an unscrupulous committee to provide music gratis for three or four months, while it raises false hope in the breasts of many poor, struggling musicians. There is no necessity to comment upon such a breach of Christian doctrine.

"My boy, this is the key of the chiffonier; you'll find the brandy bottle in the middle cupboard and a glass beside it. Go to it when you like, but don't let the young people see you, especially before breakfast, as it would be such a bad example to them." I had some what recovered my self-possession by this time, and ventured, "But, my dear sir, I don't drink brandy."

"Well," he returned, "the whisky is on the same shelf." "But I don't drink whisky; in fact, I don't drink at all—I am a teetotaler." The old gentleman regarded me with a look of most undisguised amazement, and uttered a very nervous sort of an apology, making matters a trifle worse by saying: "But I certainly always understood that all musicians drank."

As I felt this somewhat acutely, I did not let the master rest, but set to work to ascertain whether this sort of opinion of us prevailed to any extent with the great British public generally. I find that among those of the "unco guid" section there are very many who think much as did this worthy man.

A young lady about to be married to a thoroughly reputable member of our fraternity, was most strenuously dissuaded by very strait-laced relatives, simply on the ground of his being a musician. Said the ainst: "My dear, he is a musician; they are the most inconstant of men. Look at Miss H.—, she married a musician, and as soon as he had got through her money he went off with another girl; Mr. X— may do the same."

Happily, these old-fashioned sentiments in regard to us seldom brought forward in quarters where they are likely to act much to our detriment; they are the lingering remnants of the distasteful with which all sorts, actors, and literary men, in common with ourselves, were regarded but a generation or two back, and which the progress of a few years will probably entirely rout from their last strongholds among the tubercular. —Exchange.

If he is asked to sing in church as a gratuitous exhibition, he may safely reckon that many others will be favored with the same opportunity, and the result of the competition will be carried on indefinitely. If the committee, after hearing him in private, think he is worthy of an invitation to sing in public, their invitation shows that he is worth the consideration set apart by the church for that purpose, and he is clearly entitled to it.

The expenditure of much time and money is necessary before even a talented student can interest an audience, and when that time arrives he will find many well-meaning people who will be ready to take advantage of his experience. He must, therefore, be on the lookout lest he fall a victim to a public educated to expect something for nothing.

THOSE WICKED MUSICIANS.

There was a time—now that not so very remote—when to be merely known as a musician was to incur suspicion as to his moral character, and a failing observed in every one member of the fraternity was at once fastened on the entire brotherhood. Was any musician seen fumbling about in his street door late at night, the difficulty would never be accounted for by such an excuse as having got into the pipe of his latch key; that which might serve the red-nosed clerk who lived in the same house, and who occasionally sat down on the doorstep in despair of ever effecting an entrance—but a musician! No, a thousand times no! That this feeling has not entirely died out was proved to me a few months back in a very practical manner. I came unexpended across an old friend who invited me to his country residence to spend my holidays, and who, shortly after my arrival there, gave me a fearful shock by addressing me as follows:

"My boy, this is the key of the chiffonier; you'll find the brandy bottle in the middle cupboard and a glass beside it. Go to it when you like, but don't let the young people see you, especially before breakfast, as it would be such a bad example to them." I had some what recovered my self-possession by this time, and ventured, "But, my dear sir, I don't drink brandy."

"Well," he returned, "the whisky is on the same shelf." "But I don't drink whisky; in fact, I don't drink at all—I am a teetotaler." The old gentleman regarded me with a look of most undisguised amazement, and uttered a very nervous sort of an apology, making matters a trifle worse by saying: "But I certainly always understood that all musicians drank."

The pleasure of music in the home does not then depend so much upon the talent of the child as upon the handling of that talent. From the very first let teachers and parents veto "excesses" accustom the child to do his best without this foolish talk, which is really but a weak way of begging compliments.—E. MENDELL.

THE ETUDE



Dear Sir.—I take the liberty of asking your opinion whether a person at thirty-two years is too late to learn to play this instrument. I am very anxious to learn to play this instrument. I can not read music, but am exceedingly fond of it. Kindly give me list of books published by you which you would recommend as an introductory study, as I should not commence lessons until next fall.—J. G. C.

The letter of this correspondent opens up a very interesting question and one which comes from many quarters. It is also a question which is very difficult to answer, because so much depends upon the standpoint. In the first place the question is, What do we mean by playing the piano? All piano teachers may be divided into two classes—those who make players and those who make extremely well-taught pupils. Those who make players usually have in their classes at least one and sometimes two girls of little more than sixteen years of age, who play the usual repertory of concert pieces of artists. There is probably not a first-class piano teacher in any large city but who has a few pupils of this kind. If you talk with the virtuous wife who heads in concert, you will find that they were playing at the age of thirteen or fourteen almost as difficult music as they do now, but not playing it as well; and the technique adequate to the performance of the Liszt concert pieces they almost invariably have had by the time they were sixteen, or eighteen at least. In fact, I should not consider a pupil a virtuous at all unless able at the age of sixteen to play practically anything. More than this, the boarding-schools of the country are full of girls who are pursuing music as an accomplishment, a sort of side issue with their other education. These girls play pieces with considerable intelligence, such as the preludes and fugues by Bach, the favorite piano sonatas by Beethoven, and more than half the entire Chopin repertory, with some representation of Liszt. Then when we speak of playing the piano we are liable to mean to play it as artists play it, such people as Rosenthal, Godowsky, Jossely, Sherwood, Mme. Bloch-Bauer-Zelzer, and that most accomplished and beautiful artist, Mme. Rive-King; or we may mean a lower grade of playing such as these accomplished girls I have mentioned are equal to. Or we may mean something very much more moderate.

The higher playing of the piano depends on two personal conditions,—first, a head for musical combinations, and, second, a well-trained hand. In all cases of remarkable talent or genius I find that there was originally an endowment of very keen and close musical perceptions, and that this mental endowment has been trained by contact with the most elaborate and exacting specimens of high-art music, continued through a long series of years. Thus the brain has been all the time undergoing development and training, and doing this at the age when as yet maturation is in excess of consumption, so that new brain apparatus can be manufactured and put in working order successfully. More than this, the hand beginning to be used upon the piano at a very early age becomes more and more flexible, the fingers have a certain local intelligence, as you might say, and, particularly when the hand is applied to the performance of very difficult pianoforte combinations at an early age the technique becomes wonderfully flexible and fluent. All the virtuous illustrate this fact more or less; for instance, Mme. Rive-King used to play the most difficult concert fantasies of Liszt when she was a little girl of eleven or twelve years.

Now, in the case of a person at the age of thirty-two years beginning this study, we have first the obvious fact of a smaller mental endowment, otherwise the tendency to make a practical acquaintance with music would have been irrepressible and would have accomplished its wishes much sooner. In the second place, the mental technic, the habit of seeing notes and recognizing what they mean, the habit of following musical threads of thought and tracing the relation of parts and voices,

modulations, and the like, has now to be entirely built up at a time when the brain has become somewhat established in certain lines, and when the balance between nutrition and consumption has been pretty nearly reached; because at the age of thirty-two a man is only a little way from the period when he begins to go down hill, when it is with some difficulty that nutrition surpasses the current demands of the body. Moreover, the hand has been habituated to whatever kinds of uses the individual has devoted himself to, and this has learned many new tricks. And so, while there is really no limit to what can be done by a man sufficiently determined, and while the adult has a great advantage over the child in this respect—that being where he wishes to go he is able to proceed by many more direct ways and arrive at a great deal sooner at the desired results—still the course would be much like riding a bicycle up a very long hill. However good your machine and however smooth the road, the steady grade pulls on you after a while, and you wonder a good many times whether it would not be more fun to turn around and coast down.

You are not alone in finding the 5-4 time difficult. I am not altogether a question of becoming able to play a few pieces of a particular difficulty, such as the third or fourth grade. It is a question of having music in such relation to your hands and head that the playing is a pleasurable exercise; because, while we call performance upon the pianoforte "playing," there are many cases in which it is very hard work, and a person who begins it late in life finds these cases much more numerous than the other kind. What you need, in order to be happy with the personal performance of music is the ability to play any kind of a piece at least up to the end of the fourth grade practically on the level; that is, without any personal difficulty. Simply look it through once or twice or play it fairly well at first sight. If you can do this you can get a great deal of pleasure out of your music; and, as I said before, that is not impossible, but it will require very hard work.

There is another way of looking at this question, viz., as to what is it you really desire,—whether it is the pleasure of being able to play or the pleasure of making music for yourself whenever you want it. If it is the pleasure of actually playing the music itself that you are looking for, then your way is to go to work and do the best you can; but if it is simply the ability to enjoy the music at pleasure and to become familiar with the larger kinds of music, such as one seldom plays one's self (orchestral overtures, symphonies, and the like), I would suggest the "Eolian." On the better grades of the "Eolian" you can produce a very musical effect. As the performed rolls of piano provide for the entire business of playing the notes, all you have to do in this direction is to work the basses and vary the stops according to the expression desired.

The amount of pleasure that can be got out of an instrument of this kind is simply incredible. The whole world is open to the player, and it is only necessary for him to learn to read, music a little with his eyes, if necessary to study the pieces on their details. Then he reads the score and has it in the roll, and the place where the part he wishes to examine is. You can exercise upon this instrument would be almost entirely in music, properly speaking, whereas a study of the piano exercise would be very largely that of endeavoring to control your fingers, and the musical enjoyment, as such, would be nil.

So sum up the whole business up, I would say that any person who has the necessary ambition and pluck can learn to play the piano enough to get a great deal of enjoyment out of it in time; but I think they would be much more likely to do this if they understood at the beginning the necessary limitations of these careers which have been cut short so persistently at the beginning, and exercised themselves accordingly.

Dear Sir.—In an Andante Cantabile by Tchaikovsky the time varies from 3-4 to 2-4 over a few measures. At the beginning of the first section, when one measure in 3-4 time, then eight in 2-4, and so on. Again, the "Bridal Chorus," in "A Life for the Tsar," is written in 3-4 time. Will you kindly inform me, in your letters to teachers, in THE ETUDE, whether these unusual rhythms are peculiar to Russian music or characteristic of the composers mentioned? I frankly confess I never saw 5-4 time before and should not know how to play it. Where do the accents come? With much sense of my ignorance, I am your debtor for much valuable information (derived from your writings).—J. E. C.

The variation of time you speak of in the Tchaikowsky piece is a purely capricious one, and you should play

it by a pulsation of quarter-notes, which are grouped now in three's, now in two's. I have not here a copy of the piece you mention, and so am not able to speak exactly concerning it.

The change of measure operates to make the rhythm less definite. If you will examine the rhythmic studies of Hiller, you will find some in 3-4 and 4-4 measure alternates capriciously with 3-4 and 4-4. The 5-4 measure, which is entirely unknown to our musical folk, was much practiced by the Greeks and is a popular and strong type in all the ancient countries—in Finland and Norway. What were called the songs of the ancient Scandinavian minstrels were always in 5-4 time. This measure, like a measure of six beats, sometimes changes sometimes two and three, and just as 3-4 is ordinarily two three's, but occasionally it changes to three two's, as Schumann very often did. The accents of these measures come primarily on "one," and secondarily on "three" or "four," according as the composer has harmonized it. If you will notice the manner in which the accompaniment is written you will see at once whether he has made it first a three and then a two, or vice versa, and even if you hold it steady till the second rhythm occurs, in where are you then?" The explanation of this difficulty in his case, of course, is perfectly obvious. The art of swinging the arm in a rhythm for twenty minutes is not as easy as it sounds. The first thing to do is, which requires a small amount of practice, to get the body cut out who tries to do it, especially with a lot of untrained players to keep together. Now, all the ordinary rhythms of our measures Mr. Thomas has been hearing any time these thirty years, but the 5-4 he has not had to conduct more than a few times in his life, and that is the reason why it proved so difficult.

My Dear Sir.—Carl Faehlen, in his "Fundamental Principles of Music," Dr. Mason, in his "Tonic and Technic," each give the melodic and mixed minor scales in a different way.

Faehlen gives the melodic with a major 6th and 7th up and down. Mason gives it with a major 6th and 7th up and a minor 6th and 7th down. Faehlen gives a mixed scale with a major 6th and 7th up and a minor 6th and 7th down (or like Mason's) melodic. Mason gives the mixed scale with a major 6th and 7th up and the 7th alone major down (or down like the harmonic). 3. Further, Faehlen teaches the "pure" minor scale (minor 6th and 7th up and down), and Mason apparently ignores it. If you would kindly cast a decisive vote this would be of great service. Yours very sincerely, J. M. P.

I dislike very much to differ with a teacher for whom I have so profound a respect as Mr. Faehlen, but in this particular instance I think he has missed the terms. According to my understanding there are four minor scales, as follows: First, the natural scale, which is by far the easiest to learn and easiest to play. Then the scale where the part he wishes to examine is. You can exercise upon this instrument would be almost entirely in music, properly speaking, whereas a study of the piano exercise would be very largely that of endeavoring to control your fingers, and the musical enjoyment, as such, would be nil.

So sum up the whole business up, I would say that any person who has the necessary ambition and pluck can learn to play the piano enough to get a great deal of enjoyment out of it in time; but I think they would be much more likely to do this if they understood at the beginning the necessary limitations of these careers which have been cut short so persistently at the beginning, and exercised themselves accordingly.

HOW IS ART TO SURVIVE?

BY FANNY GRANT.

To be born an artist is in a way unfortunate. "A man's fees are of his own household," and "a prophet is generally without honor in his own country."

If the father of the embryo artist is a hard-headed man of affairs, he is very often the last one to favor or encourage the unwelcome traits of his boy's character. If the son is quick at a bargain, the banker puts him on the head and smiles encouragement; the younger boy with his beautiful face, his soul for poetry, his harp in his hand, finds David's experience with his brethren the same as his own; but as to his father, a man never hard or tyrannical in his life will, from instinct, become a watch before his son if he would turn to music or poetry for a life-work. The world is full of wrecked careers from the attitude of the average parent toward his children who are born for art—not what is called practical pursuits of life.

So it is that from the cradle the musician, more than all the other devotees of art, has a losing struggle in his hope for survival. A few do succeed in conquering the domestic opposition and gain their profession. Wagner at last came to glory—and died too soon to be compensated for all he had suffered in his young days. Artists suffer in the short years of their prime by losing the chance of a hearing.

Incompetent musical nuisances, well puffed, draw the public, and here is where so fatal a blow is struck to the cause of true art. The concert troupe, as a whole and individually, is a humbug. Society is bored, season after season; society gives up finding much save a "function" either in the opera or on the concert platform. Petty tin-whistle singers charge the same as Patti. "They are quite equal to the diva," quoth the agents,—but we are bored, and, after a time, we refuse to hear them at any price, and the managers fail; in the meantime the artists are starved and their hope is gone forever—they have had nothing for their lives of toil and ambition.

Then the composer has his own troubles. Why need a man waste his heart until he is gray before the public will pay him something for his compositions? Why not add study music on the principle that a quick sense of what art means will show how to buy a song or leave it alone?

All of us have gone thus far, we know that Liszt and Mendelssohn brighten a stupid program. We know that Schumann is dull in proportion as he is erudite, and erudition has killed so much in art. Well, why not go on and encourage music that is bright and interesting in itself, why not sit down hard on the man who steals all his ideas, as well as the treatment of them. Take the man who, with another man's melody, arranges a song and puts it to an absurd accompaniment and then calls it his own. A man whose inspiring genius creates a pure melody is the real artist.

As without doubt, the genius always has done his duty, what a man's attention is the duty of the public. Within certain bounds, people generally love music. Let us add to this love, then, an intelligent effort to take up, not slushy, popular songs, not the mandolin, sentimental songs the artist writes to encounter, but the cheerful, interesting music so easily found if we look for it.

Every community that is cultured enough to pay its home artists a living price is the community that will establish a culture on a sure foundation.

Since the churches have begun to place their music in the hands of trained professors a degree of musical intelligence has been developed in society that will do much to help the artist in the future.

But much remains to be done, and with this obligation

THE ETUDE

IMPROVEMENT OF THE MUSICAL CONDITION OF AMERICA.

BY ALMIRA O. MARTIN.

"Comparison is often made between the musical conditions of home which maintain in Germany with this country. There seems to be truth in this. What can be done to improve the condition?"—January ETUDE.]

HAD the comparison been America and Germany, instead of the average home in each country, it would have been the same. "What can be done to improve the condition?" Many things.

The field for work is not among those who are already truly musically cultured, but among those who are already beginning to travel on the road to high art and those about to do so.

There have been many helpful suggestions in our musical magazines, and the question asked has been answered time and again, yet it is not stating a fact once, but a thousand times, that makes people fully realize the truth of it and act upon the suggestion.

Discussion upon different kinds of atmosphere is quite the fat nowadays, and, of course, there must be a musical atmosphere.

There are many suggestions to improve the present condition, but the doing of a few suggestions is more important than knowing a thousand that are good to do. One thing is very certain. If we can not carry "musical conditions" into the homes, we must draw the people and influence them to create it for themselves.

Some of the most important public factors are newspapers, theaters, churches, schools, and music publishers.

Our newspapers are used very much for advertising particular stars, but it is through them that the musical critic does his work. Critics: call upon you to be less fastidious (cranky), more generous, and, above all, impartial. The musician cares little for your criticism. It neither benefits nor injures him, and the greater the artist, the less influence you have. However, oftentimes the trusting and unsuspicious public (wise public!) are moved for or against the financial success of music and musicians.

The theater is most important of all. "Tis there the popular songs are brought out and repeated night after night. The orchestra renders the latest march or two-step, and the audience is musically satisfied—it or we are appropriate, but it is rather tiresome to hear them everywhere and at all times.

Germany has the advantage over us in many ways. They have their beer gardens, and orchestras there play light, "catchy" music. I shall never forget my chagrin at overhearing a German servant-girl remark, "Es klingt wie Biergarten-Musik," when she heard some "Amerikanische Musik" played by an American student who was studying abroad. They have special places for "variety shows," where there one can hear popular music to his heart's content.

Most cities have a theater orchestra, and two or three other good orchestras that give fortnightly, even weekly concerts, which are well attended.

America needs more open music. It is not sufficient to have a few weeks of opera in a season when one can hear one or two "star singers" in perhaps half a dozen different operas. The result is the "stars" of lesser magnitude and the chorus appear to a disadvantage, and aside from the enjoyment of the "stars" the performance is as flat as one's pocket-book is at the end of the season.

Music students are the chief patrons of concerts,

yet there is not the inducement for them here that there is abroad. There conservatory pupils—and others of private teachers—get tickets at "student's price," which enables the student to go more often, and in reality spend more money for music, going less often to "cheaper entertainments."

Why can not our cities support opera companies and orchestras made up of "home talent"? It would be necessary to have a few large, private subscriptions to begin with, and wise unmercenary managers. The musicians would have to content themselves with moderate salaries and expect unfavorable criticisms, because they are second Molius, Nordica, or De Reszkes; but people would learn to appreciate every true, musical effort, and attend operas and concerts for the purpose of becoming better acquainted with music, leaving their twenty-degree-below-zero critical atmosphere at home.

American audiences should encourage the beginnings, which are always difficult, and, after a time, they will be more than repaid for their hearty cooperation.

There is a great deal of "light" music that is very enjoyable—and no one cares for sonatas and études, concertos, and inventions and nothing else. However, slang songs and music that appeals to heels much more than to the heart is more intolerable, more injurious for young people than "had grammar."

"What can be done to improve the condition?"

Flight! The atmosphere is war-like at present. Let us join forces to raise the standard of music; but let us be patient and amiable in our manner. We cannot lay down a standard and reach down on hand-gardens. "Come up here!" We must have a variety of genres; people yet attend concerts to hear the "encore," which is generally familiar and has "some time to it," and, above all, they must recognize "Biergarten Musik" as such; when they do, I am sure they will prefer more refined, uplifting music in their homes.

THE PRONUNCIATION OF RUSSIAN NAMES.

As orthoepy in musical names is the topic of the hour, perhaps a few remarks on the pronunciation of the names of Slavonic—and more especially of Russian—composers may interest our readers. The chief obstacle in the way of a more correct pronunciation lies in the fact that the transliteration which suits one language is hopelessly inapplicable to another. The compilation of programs, which are very often responsible for the first introduction of Slavonic names to the English public, generally copy them as they stand upon a German or French edition of the composer's works, and thus a very corrupt orthography becomes inevitable. Take, for example, the much abused name of Tchaikowsky, which is commonly spelt. Logically translated from the Russian into English it might be written "Chai-kovs-ky" for it begins with the Ksia-sine letter ch, the equivalent of our ch in church. But in French the ch becomes sh, so it is obvious that for general purposes of pronunciation a t must be added. The German form, Tschaikowski, is quite unnecessarily baronial, and leads to facial paralysis on the part of connoisseurs people who want to give full value to all the consonants. I have heard the illustrious composer spoken of as "Tschai-kow-sky"; an unfortunate distortion of a soft sounding and perfectly simple name. The w which figures so inappropriately in many Russian names is another great source of mispronunciation. This letter, as we pronounce it, has no place in the Russian alphabet. It is, however, the German v, and may, also, the French equivalent for the Russian v, or it may be represented by f. The latter gives the sound correctly, but is rather offensive to the eye of a Russian scholar. By all means get rid of w in Slavonic names and with it such barbarisms as Paderwoody, Glazow now and Tschai-kow-sky.

The position of the tonic accent in Russian names is much more difficult to define. There is no rule, and Russians themselves are not always agreed in this respect. I have heard both Rimsky-Korsakov and Rimsky-Korsakoff; the latter being the composer's own pronunciation and therefore presumably the correct one. Borodin should be more correctly pronounced Barodin; the unaccented o sounding like a. Monosorgsky; the last two syllables going for next to nothing. Liadov should not be Li-a-dou, but Lya-dov. The question is not perhaps of great importance, but grammarians have adopted a recognized method of transliterating from Russian into English and it would save much confusion if a uniform system of transliteration were used.—ROSA NEUMARCK, in the "Musical Standard."

THE ETUDE

JOSEF HOFMANN.

BY ALEXANDER MCARTHUR.

ONE evening, at his dinner table in the Troitsky Perelok, Rubinstein was holding a conversation with a number of artists on the somewhat hopeless future of music in all branches, but more especially in pianoforte playing. "I am useless in this direction," he said quickly. "I have never formed and never can form a school. Liszt has formed a school, but has left no one worthy to fill his place; and to-day who is there? Paderewski and D'Albert. Of Paderewski I can not speak, as I have not heard him, and D'Albert is neglecting his pianoforte for composition. Outside of these two—in spite of all our work, in spite of all our conservatories, in spite of all our much-talked-of progress—we have more or less a musical Sahara so far as pianoforte playing is concerned and I see nothing in the future."

"What about Josef Hofmann?" asked Leopold Auer, the violinist.

"Ah, Hofmann." All at once Rubinstein's face brightened. "Yes, perhaps. Hofmann has genius. He may do something. I had forgotten him," he said enthusiastically, and for the rest of the evening, his usual pessimism gave way to good humor.

Some years later, at the Café Lion d'Or in Paris, when Hofmann was then Rubinstein's pupil, the young artist was again the subject of discussion at the Master's dinner table, and Rubinstein said: "Hofmann can do anything if he will only give himself to art completely and work. If he does work, the future lies with him."

So far as muscle is concerned Hofmann has worked and worked hard. It will surprise many who remember his slight boyish appearance to know that his arm muscles are bigger and harder than those of Yousoff, the Turkish wrestler. Hofmann is extremely proud of this fact and has had his arms photographed. His strength has always been phenomenal. While still a boy of twelve years, when in a bad humor, he thought nothing of breaking the strings and keys of a concert grand pianoforte, and during his recent recitals he has subjected the powerful Steinway he used to a very severe test. It is not, however, so much from piano practice that young Hofmann has developed this extraordinary muscle as from work on steel and iron in his laboratory. For many years now he has had various fads in mechanics and his inventions have attracted even Edison's attention.

As a pianist Hofmann's success is simply phenomenal and inexplicable. Unlike Rubinstein, Liszt, Paderewski, and Rosenthal, he rarely practices, and on his present concert tour he has not even a page of music with him. At home he spends eight and ten hours at a stretch skating, bicycling, playing tennis, or hammering iron in his laboratory, never giving more than a few hours at a time, and that rarely, to his pianoforte.

In this Hofmann is unlike every other pianist, and it has always been so with him. He has never made any special studies, never giving himself any trouble to acquire his enormous technic. As a child, in Berlin, he once began practicing systematically; but the results were so bad that his father locked the pianoforte for several weeks at a time, and now every one is satisfied that the less he practices the better he plays.

To those who know him intimately it is a matter of infinite mystery to understand how—burning his hands as he does with chemicals, cutting and bruising them with knives and hammers, maiming them by bicycle falls and falls on the ice—he can play at all, much less play as he does, keeping that extraordinary delicacy and lightness of touch. If only for this reason Hofmann



JOSEF HOFMANN.

famous Chopin Funeral March Sonata, even although Rubinstein nearly whistled in imitation of the wind to show Hofmann how he understood Chopin's idea. Hofmann has caught Rubinstein's remarkable interpretation with the exception, of course, of touch. Hofmann has not Rubinstein's magic touch—the wondrous hand of velvet, the son-caressing fingers that drew forth sounds never heard from a pianoforte under any hands but his. St. Hofmann is young, and may acquire in time this, the only thing he now lacks.

Hofmann has had much success in society in New York, but he has received nothing like the homage professed him in Russia. While in St. Petersburg, the two Empresses loaded him with costly gifts, among other things a dinner service in gold-plate. They sent envoys daily to his hotel to inquire after his health, and gave receptions in his honor to which only young people were invited. On one occasion, when the young artist arrived at the Palace, he found the staircase entwined with white roses and lilies and all the ladies of the Court dressed in white to receive him.

is a phenomenon. Liszt said: "If I lose one day's practice I notice it myself; if two, my friends notice it; if three, the public notice it." With Hofmann this is reversed; he can play without practice, and plays best without practice.

Although Hofmann was a pupil of Rubinstein, and the results of the great pianist's teaching are apparent in his playing, yet so anxious was Rubinstein that Hofmann should keep his own individuality that he never played for him—never anything except the funeral march of the B-minor Chopin Sonata and this reading, the effect of a hand passing. Rubinstein told the young artist he should not copy. Of course, during a lesson, Rubinstein played here and there a passage, usually bending over Hofmann at the pianoforte to show him this or that idea, but neither in touch nor in particular readings does Hofmann follow what one might term the Rubinstein school—a school, by the way, which does not exist, as unhappy those who have heard Rubinstein can affirm. Of course Hofmann has caught a great deal of Rubinstein's style, especially in Beethoven. In the last movement of the

Musical Hofmann's time here is spent in writing autographs for the matinee girls, about which he is most amiable; in fact, generally speaking, Hofmann's disposition is amiable and kindly, but on rare occasions when angry, neither his friends nor relatives care to be near him. They usually prefer to let him vent his vengeance on a pianoforte until he comes to himself.

Even as a very young child Hofmann never cared for the society of children or those of his own age. He amused himself with mechanical toys, and in spite of his youthful looks he now says that, although only twenty-two, he feels thirty-two. When he made this, his last trip to America, he was not thinking of his success in music or the applause of audiences, but of a long-hoped-for visit to Edison in his laboratory at Orange. Altogether it may be said that although he is perhaps without a rival as a pianist, his hobby is not so much music as a passion for invention. He has composed both for orchestra and pianoforte quite a number of successful pieces, but he seldom thinks of writing something new until his father or friends remind him that quite a time has elapsed since his last composition. Then he leaves all his fads and hobbies, sits down and writes something even the severest critics find commendable. Josef Hofmann is a wonder, and the truth about his life reads like a most impossible romance. As his father says, he works for nothing, has trouble about nothing, yet all things drop, as it were, into his lap.

MENDELSSOHNIANA.

MAX MÜLLER, in "Auld Lang Syne," tells how he met Liszt at Leipzig, and gives the following interesting account of the meeting of Liszt and Mendelssohn: Liszt appeared in his Hungarian costume, wild and magnificent. He told Mendelssohn that he had written something special for him, and, sitting down, played first a Hungarian melody and then three or four variations each more incredible than the previous one. We stood amazed, and after everybody had paid his compliments to the hero of the day, some of Mendelssohn's friends gathered near him and said: "Ah, Felix, now we can pack up; no one can do that; it is over with us." Mendelssohn smiled; and when Liszt came up to him asking him to play something in return, he laughed and said that he never played now; and this, to a certain extent, was true. But Mendelssohn sat down and played first of all Liszt's Hungarian melody, and then one variation after another, so that no one but Liszt could have told the difference. But all trembled, lest Liszt should be offended; but he laughed and applauded, and admitted that no one—not even he himself—could have performed such a bravura.

Never was there a composer more conscientiously fastidious than Mendelssohn, never an artist soul more racked with morbid thoughts of his work's worthlessness. Apropos of this trait in Mendelssohn, Ferdinand Hiller gives us a characteristic anecdote:

"One evening," he says, "I came into Mendelssohn's room, and found him looking so heated and in such a feverish state of excitement that I was frightened."

"What's the matter with you?" I called out. "There I have been sitting for the last four hours," he said, "trying to alter a few bars in a song and can't do it."

"He had made twenty different versions, the greater number of which would have satisfied most people."

To be a gentleman is to be one all the world over, and in every relation and grade of society. It is a high calling, to which a man must first be born and then devote himself for life.

Nº 2448

First Prize Composition.
CANZONETTA.

A. FERNER.

Allegretto cantabile.

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2

Più mosso.

poco a poco cresc.

2448 - 1
2448 - 2
2448 - 3
2448 - 4
2448 - 5

3

pp rit.

Tempo I.

cresc.

sf dim.

rit.

p a tempo.

f

l.h.

2448 - 6
2448 - 7
2448 - 8
2448 - 9
2448 - 10

Second Prize Composition.
IMPROPTU.

FREDERICK BRANDEIS.

Allegro agitato.

mf

a tempo.

con quasi passione.

rubato.

smors.

legg.

sensibile.

un poco rit.

Fine.

Meno mosso.

p dolce.

semper cresc. e string.

ten.

molto allarg.

ff

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5

p

molto allarg.

ff

6

measures 1-6: Treble and bass staves. Measure 1: Dynamics f , mf . Measure 2: Dynamics f , mf . Measure 3: Dynamics f , mf . Measure 4: Dynamics f , mf . Measure 5: Dynamics f , mf . Measure 6: Dynamics f , mf .

*p*ecando.

measures 7-12: Treble and bass staves. Measure 7: Dynamics f , mf . Measure 8: Dynamics f , mf . Measure 9: Dynamics f , mf . Measure 10: Dynamics f , mf . Measure 11: Dynamics f , mf . Measure 12: Dynamics f , mf .

*p*rit.

a tempo.

measures 13-18: Treble and bass staves. Measure 13: Dynamics f , mf . Measure 14: Dynamics f , mf . Measure 15: Dynamics f , mf . Measure 16: Dynamics f , mf . Measure 17: Dynamics f , mf . Measure 18: Dynamics f , mf .

moltorit.

D.C.

No 2497

THE BLACKSMITH.

7

FRANK L. EYER, Op. 17.

Allegro. $\text{J} = 120$

mf 1-5 4-3 2-1

cresc.

decresc.

mf

ff

mf

ff

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Musical score for page 8, featuring six staves of piano music. The first staff begins with a treble clef, a key signature of one sharp, and a common time signature. The second staff begins with a bass clef, a key signature of one flat, and a common time signature. The third staff begins with a bass clef, a key signature of one flat, and a common time signature. The fourth staff begins with a treble clef, a key signature of one sharp, and a common time signature. The fifth staff begins with a bass clef, a key signature of one flat, and a common time signature. The sixth staff begins with a treble clef, a key signature of one sharp, and a common time signature. Various dynamics and performance instructions are included, such as "strepitoso" and "p stacc."

2497.3

Musical score for page 9, featuring eight staves of piano music. The first staff begins with a treble clef, a key signature of one flat, and a common time signature. The second staff begins with a bass clef, a key signature of one sharp, and a common time signature. The third staff begins with a treble clef, a key signature of one sharp, and a common time signature. The fourth staff begins with a bass clef, a key signature of one sharp, and a common time signature. The fifth staff begins with a treble clef, a key signature of one sharp, and a common time signature. The sixth staff begins with a bass clef, a key signature of one sharp, and a common time signature. The seventh staff begins with a treble clef, a key signature of one sharp, and a common time signature. The eighth staff begins with a bass clef, a key signature of one sharp, and a common time signature. Various dynamics and performance instructions are included, such as "mf", "ff", "cresc.", and "pp". The lyrics "The clock strikes six." are written in the eighth staff.

2497.3

Turkish March.

Allegretto scherzando.

Alb. Biehl, Op. 143, No. 12.

a) The first note of the slur with the chord.

Nº 2461 THE STAR-SPANGLED BANNER.
CONCERT PARAPHRASE.

CARLOS TROYER

Andante maestoso.

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12

13

<img alt="Sheet music for piano and voice, page 13. The music consists of ten staves of musical notation. The first staff is treble clef, the second is bass clef, the third is treble clef, the fourth is bass clef, the fifth is treble clef, the sixth is bass clef, the seventh is treble clef, the eighth is bass clef, the ninth is treble clef, and the tenth is bass clef. The key signature changes frequently throughout the page. Measure 13 starts with a piano dynamic. Measure 14 starts with a piano dynamic. Measure 15 starts with a piano dynamic. Measure 16 starts with a piano dynamic. Measure 17 starts with a piano dynamic. Measure 18 starts with a piano dynamic. Measure 19 starts with a piano dynamic. Measure 20 starts with a piano dynamic. Measure 21 starts with a piano dynamic. Measure 22 starts with a piano dynamic. Measure 23 starts with a piano dynamic. Measure 24 starts with a piano dynamic. Measure 25 starts with a piano dynamic. Measure 26 starts with a piano dynamic. Measure 27 starts with a piano dynamic. Measure 28 starts with a piano dynamic. Measure 29 starts with a piano dynamic. Measure 30 starts with a piano dynamic. Measure 31 starts with a piano dynamic. Measure 32 starts with a piano dynamic. Measure 33 starts with a piano dynamic. Measure 34 starts with a piano dynamic. Measure 35 starts with a piano dynamic. Measure 36 starts with a piano dynamic. Measure 37 starts with a piano dynamic. Measure 38 starts with a piano dynamic. Measure 39 starts with a piano dynamic. Measure 40 starts with a piano dynamic. Measure 41 starts with a piano dynamic. Measure 42 starts with a piano dynamic. Measure 43 starts with a piano dynamic. Measure 44 starts with a piano dynamic. Measure 45 starts with a piano dynamic. Measure 46 starts with a piano dynamic. Measure 47 starts with a piano dynamic. Measure 48 starts with a piano dynamic. Measure 49 starts with a piano dynamic. Measure 50 starts with a piano dynamic. Measure 51 starts with a piano dynamic. Measure 52 starts with a piano dynamic. Measure 53 starts with a piano dynamic. Measure 54 starts with a piano dynamic. Measure 55 starts with a piano dynamic. Measure 56 starts with a piano dynamic. Measure 57 starts with a piano dynamic. Measure 58 starts with a piano dynamic. Measure 59 starts with a piano dynamic. Measure 60 starts with a piano dynamic. Measure 61 starts with a piano dynamic. Measure 62 starts with a piano dynamic. Measure 63 starts with a piano dynamic. Measure 64 starts with a piano dynamic. Measure 65 starts with a piano dynamic. Measure 66 starts with a piano dynamic. Measure 67 starts with a piano dynamic. Measure 68 starts with a piano dynamic. Measure 69 starts with a piano dynamic. Measure 70 starts with a piano dynamic. Measure 71 starts with a piano dynamic. Measure 72 starts with a piano dynamic. Measure 73 starts with a piano dynamic. Measure 74 starts with a piano dynamic. Measure 75 starts with a piano dynamic. Measure 76 starts with a piano dynamic. Measure 77 starts with a piano dynamic. Measure 78 starts with a piano dynamic. Measure 79 starts with a piano dynamic. Measure 80 starts with a piano dynamic. Measure 81 starts with a piano dynamic. Measure 82 starts with a piano dynamic. Measure 83 starts with a piano dynamic. Measure 84 starts with a piano dynamic. Measure 85 starts with a piano dynamic. Measure 86 starts with a piano dynamic. Measure 87 starts with a piano dynamic. Measure 88 starts with a piano dynamic. Measure 89 starts with a piano dynamic. Measure 90 starts with a piano dynamic. Measure 91 starts with a piano dynamic. Measure 92 starts with a piano dynamic. Measure 93



15

Tempo I.

risoluta.

f

con brio.

8.

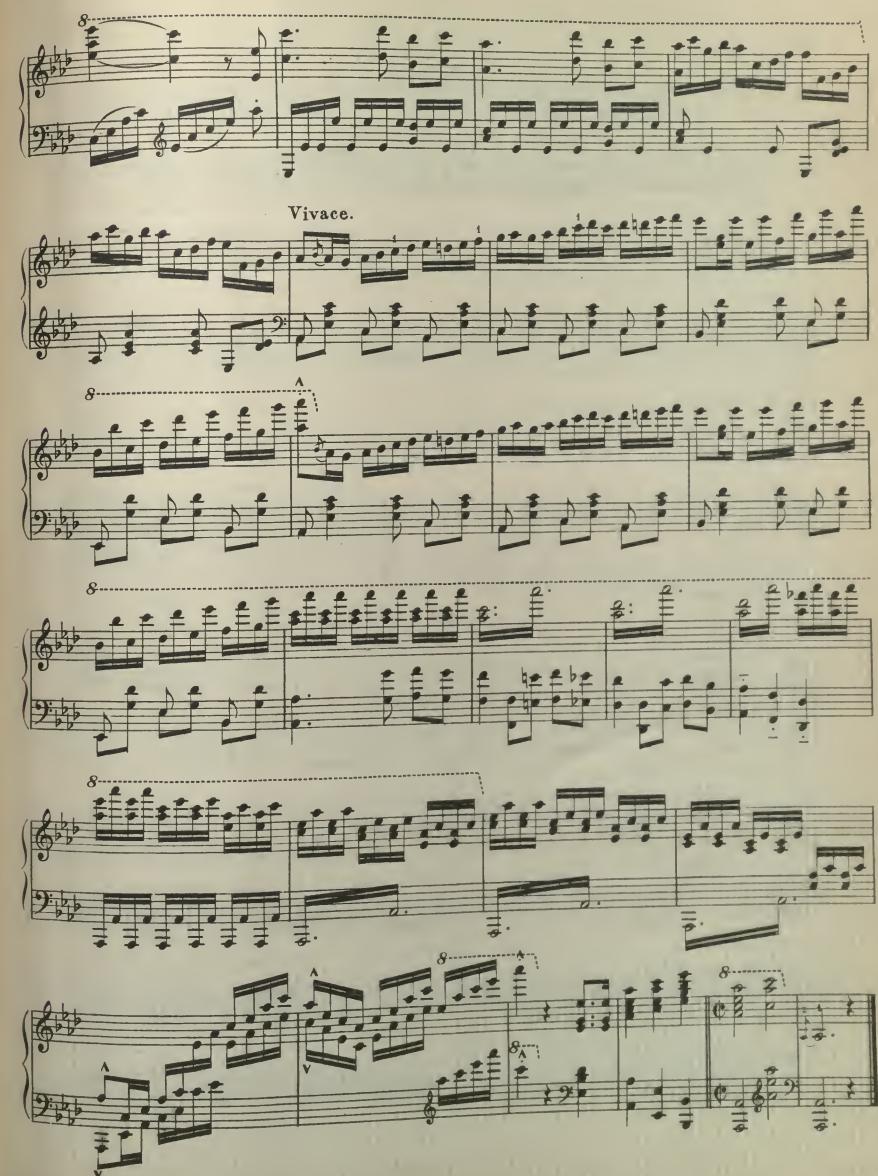
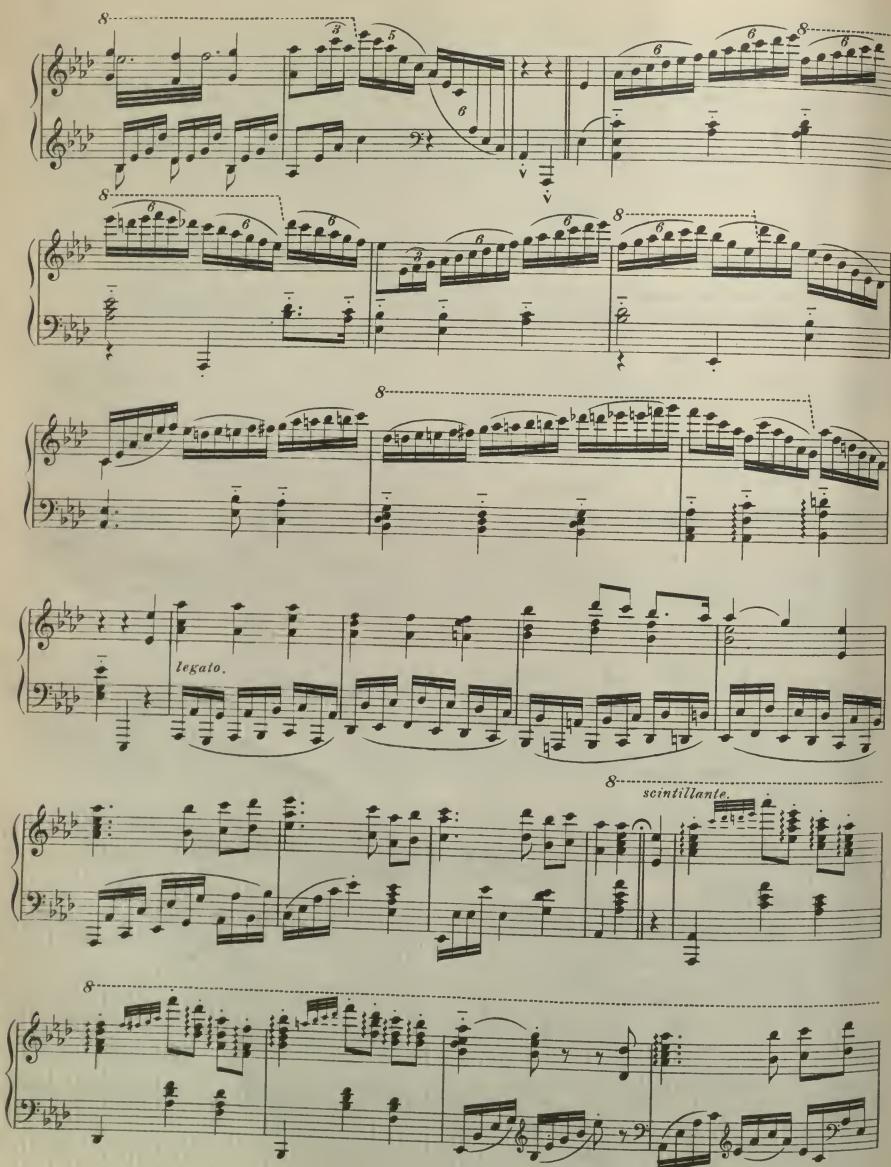
8.

8.

8.

8.

8.



Scherzo.

Allegro. M.M. $\text{e} = 144$.

A. Bielfield, Op. 50, No. 1.

HUNGARIAN DANCE N° 3.

Allegretto.

SECONDO.

Johannes Brahms.

Allegretto.

SECONDO.

Johannes Brahms.

sotto voce

un poco string.

cresc.

HUNGARIAN DANCE N° 3.

PRIMO.

Johannes Brahms.

*Allegretto.**grazioso*

Allegretto.

grazioso

sotto voce

un poco string.

cresc.

SECONDO.

Musical score for the SECONDO section, measures 22-24. The score consists of two staves. The top staff is in common time, treble clef, and key signature of three sharps. It features eighth-note chords and dynamic markings *ff vivace*, *p*, and *s*. The bottom staff is in common time, bass clef, and key signature of one sharp. It contains eighth-note chords and dynamic markings *poco* and *a*. Measure 24 concludes with a repeat sign and the instruction *Tempo I.*

2499.4

PRIMO.

Musical score for the PRIMO section, measures 23-25. The score consists of two staves. The top staff is in common time, treble clef, and key signature of three sharps. It features eighth-note chords and dynamic markings *ff vivace*, *p*, and *s*. The bottom staff is in common time, bass clef, and key signature of one sharp. It contains eighth-note chords and dynamic markings *poco* and *a*. Measure 25 concludes with a repeat sign and the instruction *Tempo I.*

2499.4

'Twas in the Lovely Month of May.

Im Wunderschönen Monat Mai.

H. Heine.

English Version by M.V.W.

Maude Valérie White.

Allegro animato.

The musical score consists of two staves of music. The top staff is in 2/4 time and the bottom staff is in 3/4 time. The lyrics are written below the notes in both English and German. The first section of lyrics is:

1. Twas in the lovely month of May As
Im wun - der - schö - nen Mo - nat Mai, als
in the lovely month of May As
wun - der - schö - nen Mo - nat Mai, als

The second section of lyrics is:

all the flow's were bud - ding That love a - woke in
al - le Knos - pen spran - gen, da ist in mei - nem
all the birds were sing - ing, That I con - fess'd my
al - le Vö - gel san - gen, da hab' ich ihr ge -

rall un poco a tempo.

The musical score continues with lyrics in both English and German. The lyrics are:

all its strength My heart and fan - cy flood - ing. 'Twas
Her - zen die Lie - be auf ge - gan - gen. Im
love to her In ac - cents true and ring - ing. 'Twas
stan - den, mein Seh - nen und Ver - lan - gen. Im

cresc. e rall. a tempo. con grazia.

in the love - ly month of May As all the flow'r's were bud - ding That
wun - der - schö - nen Mo - nat Mai, als al - le Knos - pen spran - gen, da
in the love - ly month of May As all the birds were sing - ing That
wun - der - schö - nen Mo - nat Mai, als al - le Vö - gel san - gen da

rall. poco a poco.

love a - woke in all its strength My heart and fan - cy flood -
ist in mei - nem Her - zen die Lie - be auf ge - gan -
I con - fess'd my love to her In ac - cents true and ring -
hab' ich ihr ge - stan - den, mein Seh - nen und Ver - lan -

ing. gen. ing. gen.

1. 2. 1. 2.
2. 1. 'Twas
Im

IT MAY BE LOVE.

Words by
BERT ROYLE.

Music by
LÉON CARON.

Andante con moto.

pilcanto ben marcato.

1. It
2. It

may be love that lends the charm,
may be love that made her seem,
And makes my cap-tive heart to
The queen of all the earth to

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thrill; Per -haps the fire of fear's a - larm _ Gave those bright me, The beau-teous vis - ion of a dream _ My on - ly

eyes more lus - tre still. For they were more than half di - hope and joy to be. But from that dream I ne'er shall animato e cresc.

vine, Like o - pen gates — her soul re - veal - ing, On wake, Our hearts no power on earth can sev - er, Such a tempo.

me their glo-ry seem'd to shine Like moon-beams through the fo - liage steal - ing. bondsnot e - ven death can break, For love a - lone lives on for - ev - er. a tempo.

a tempo.

2447 2

ADVANTAGES FOR MUSIC STUDENTS IN VARIOUS EUROPEAN CENTERS.

BY EDWARD BAXTER PERRY.

V. LEIPZIG.

CITIES, like nations and individuals, have their rise and fall, their periods of development and decadence, active progressive youth, of vigorous, self-reliant prime, and of unfeeling, conservative, retrospective old age. Musically speaking, Leipzig has reached the last of these epochs. There was a time when Egypt stood at the apex of civilization, and there was a time when Leipzig was the musical center of Germany, indeed, practically of the civilized world, when all that was best and highest in the divine art was to be found here in its fullest perfection. Leipzig was then at its zenith artistically, and was the Mecca of the musical world; but that was in the middle of the nineteenth century, not in close, and its preeminence has long since passed away, though the city still complacently bask in the afterglow of its departed glory.

The few American musicians of the last generation who had sufficient enterprise to cross the then dreaded Atlantic for the purpose of studying music in Europe, came naturally and as a matter of course to Leipzig, drawn not only by the general standing of the Leipzig Conservatory and by the unusual advantages of its opera and the Gewandhaus concerts, but by the fame of such names as Mendelssohn and Moscheles. As conditions then were they were quite right in their selection, but it must be remembered that many of them crossed in sailing vessels, and that music, as well as means of travel, had changed materially in the interim.

The famous Leipzig Conservatory still exists, in fact for the last twenty years has been allowed to call itself The Royal Conservatory, by permission of the King of Saxony, and has been removed to a new, commodious, and elegantly appointed building—but the musical ideals and methods of instruction have remained much what they were in the good old days so fondly remembered, the days of Mendelssohn and his colleagues, when the use of the wrist and the rubato in piano-playing were alike considered illegitimate eccentricities, when Chopin's compositions were regarded as well-nigh inexplicable novelties of questionable merit, and when Liszt was a newly discovered and dangerous comet of uncertain orbit.

The musical world has moved forward with gigantic strides since then, and though Leipzig has not been able wholly to resist the march of progress, it has followed slowly and reluctantly behind the procession, gazing ever backward instead of outward, strenuously opposing each innovation, querulously lamenting the good old times, its constant cry being to stand by the sacred traditions of the honored past, to cling to the classic ideals which the old masters revered, to remember Mendelssohn and Moscheles and follow not after new gods.

The musical standards here of late years, especially as regards the pianoforte, have been to those of Berlin, Dresden, and Vienna, what the creed of an orthodox Calvinist is to the belief of a liberal and enlightened advocate of the Higher Criticism. The rising generation of American music students, however, knowing nothing of the real facts and conditions at present, but hearing enthusiastic accounts from their teachers, who studied here years ago, of the advantages offered by Leipzig in their student days, naturally suppose this is the place to go to, and by scores and hundreds make the mistake of spending a year or two here before they learn better by bitter experience, when their time for study is perhaps exhausted, and they find themselves unable to compete, unless they can supplement their Leipzig education with a season or two elsewhere, with those who have studied at Berlin and Vienna in accordance with the most advanced methods and ideas.

I remember well when I first started for Europe in 1875 I had a vague impression, derived from my teacher, who graduated at Leipzig under Moscheles, that musically speaking Leipzig and Germany were virtually synonymous and interchangeable terms, and that all music pupils, native or foreign, studied in Leipzig as a matter of course. Berlin I fancied was a sort of musical suburb

of Leipzig, pleasant enough but of no comparative importance. Fortunately, just before sailing, a well-posted friend, who had studied recently in both places, enlightened me in time and I went to Berlin. Since then I have given the same advice to many students, some of whom have acted upon it, others not; but from the latter I have usually received a letter toward the close of the first year, confessing their error and announcing the intention of going elsewhere.

Historically considered, the musical life at Leipzig and especially the Conservatory and the Gewandhaus concerts are of great interest. The Leipzig Conservatory is the oldest and the most famous of all the great German conservatories, and, has doubtless, first and last numbered among its distinguished names, both of composers and executives, among its pupils, than any other. It was founded by Mendelssohn in 1843, and its first faculty of instructors included not only that classic master, Robert Schumann, and the violinist David. Schumann, however, remained connected with the institution but a few months. His original, romantic, and modern spirit did not find itself at home here, and Leipzig was about the last spot in the musical world to acknowledge his merits as composer and listener to his works.

A few years later Ferdinand Hiller, Plaidy, and Mocchés were added to the teaching force, and for the first quarter of a century of its existence the Leipzig Conservatory held and deserved the first place in Europe, having neither peer nor rival among music schools. During these twenty five years it made the reputation which it has been living on ever since. During the latter part of this epoch, however unfortunately for Leipzig, conservatories were being started in the other German cities, more progressive in spirit, and musicians of an original and wide awake type were drifting away from Leipzig and congregating in Berlin and other centers, so that by the early seventies Leipzig had already begun to lose its prestige and Berlin had taken its place as the chief musical center of Germany. Since that time it has lost ground more and more, Vienna taking its rank as second to Berlin, till it has come to be regarded, by those familiar with recent musical developments in all the German cities, as behind the times and well nigh fossilized.

The cause of this decadence, as explained above, has been in part the growth of musical culture elsewhere, but mainly because of the self-complacent and intolerant spirit prevailing in Leipzig itself, for which the businees director of the Conservatory, Schleinitz, and the musical director both of the Conservatory and of the Gewandhaus concerts, Carl Reinecke, have been chiefly responsible. Schleinitz was manager of the institution for nearly forty years, and it is safe to say he never progressed a single step in all that time, so that naturally toward the close of the period he was no longer up to date; while Reinecke, by nature, habit, and intention, has always been friendly to the classics and hostile to the modern schools of music. In that tendency he has been followed and outdone by his adherents and disciples, and we will hope will not be responsible for all the enormous committee at Leipzig, in the treatment of rising composers and foreign compositions of merit.

The leading deficiencies in a musical education at Leipzig for the piano student of late years have been: (1) Adherence to the old-school Plaidy style of fingering; hence, moreover, Plaidy was once instructor in the institution, and therefore, canonized as a saint. (2) Neglect of wrist development and octave technic, at a time when Knillik and his disciples in Berlin were making immense progress in that direction, and when all modern music makes such great demands upon the octave and chord technic of the player. (3) A prejudice against and misapprehension of the use of the rubato, amounting to a practical ruling out of this most valuable and most difficult factor in piano playing. (4) An intentional and dogmatic ignorance of modern musical works, particularly outside of Germany, so that the student's repertoire has been confined almost exclusively to works known and played in our grandmothers' time, with the exception of pieces by Reinecke and others directly connected with the institution, who have escaped the general ban against the music of the present.

The principal and most renowned feature of musical life in Leipzig has always been the Gewandhaus concerts; a course of symphony concerts founded, like the Conservatory here, by Mendelssohn, at a time when the other German cities had no regular annual series of the kind. They took the name Gewandhaus from the fact of the largest room then in Leipzig being appropriated for the purpose, which happened to be the site of a big dry-goods and clothing establishment,—"Gewand," in German, meaning garment,—and the name has stuck to them ever since the erection of the elegant and spacious New Gewandhaus.

The concerts are twenty-two in number, with twenty-two public rehearsals, to which all pupils of the Conservatory are admitted free; and though there is no direct connection between the Gewandhaus concerts and the Conservatory, the leading musician at the institution, from the time of Mendelssohn to the time of Reinecke, has always been leader of the Gewandhaus Orchestra, so that the two have been popularly supposed to be under one management.

The Gewandhaus Orchestra and the Gewandhaus concerts soon became celebrated, not only throughout Germany but all over Europe, and Leipzig was the place where orchestral music was more plentiful and of better quality than anywhere else. The Gewandhaus concerts ranked in the concert world with La Scala, of Milan, in the operatic world, as the goal of ambition for every composer and every performer. Like everything in Leipzig, however, their old prestige has waned of late years, so that their merit and importance have been less than that of the symphony series in most of the leading German cities. Mr. Arthur Nikisch, for several years director of the Symphony Orchestra of Boston, who has recently accepted a life-long engagement as leader of the orchestra here, is rapidly raising its standard again, and it is hoped will eventually restore it to its former excellence.

Before closing the present article, I ought in justice to my subject to say that I am under the impression that a new era is dawning for Leipzig, when it may, perhaps, recover its lost position in the van of musical culture. I am of the opinion that Leipzig has finished two epochs, one of glory and one of decadence, and is about entering upon a third. There was, in fact, no chance left for this ultra-conservative city but to join the ranks of progress or die a lingering death. For many years it looked as if it preferred death to progress, but there are signs of a revival and of a tendency to absorb the quickening spirit of modern times. As already mentioned, the Gewandhaus concerts are again coming to the front, as to compete with the Berlin courses, though Nikisch, who goes to Berlin to conduct the series by the Philharmonic Orchestra there, is not considered in that city as nearly the equal of Weingartner, the director of the annual course of Symphony concerts by the Royal Orchestra.

The Conservatory has also a new business director, Dr. Paul Röntsch, who has, it is true, been in office too short a time to show his real caliber,—less than a year,—but who is said to be abreast of the times and resolute on reform, albeit in a deliberate and judicious way, consistent with Leipzig traditions. Reinecke, it is true, is still nominally the musical director, but he is very old and not very active, and the institution is departing somewhat from his precedents and prejudices, while the veteran, Professor Zwintzschner, one of the most rigid sticklers for old-time methods, has retired altogether. Teichmüller, the man who has been the most known composer, though he can not be called a modern man, is not so extreme a classicist as Reinecke.

In proof of my opinion as to the changes at hand, I can state that while in Leipzig, last autumn, I witnessed and participated on last season's Conservatory program. Those familiar with Leipzig fifteen years ago will realize all that this means. I notice, too, that those in authority take pains to deny in private audience the accusations of musical conservatism, but they do not deny them in public. This means a great deal. It means that such reports exist quite universally, and the second place it becomes a desire to contradict them and correct the impression.

It would be most interesting to see the reaction of the students, the most earnest means of doing this, namely, to alter the facts, and I believe that this reaction will take place and has already begun. Nevertheless, if I were a student contemplating a period of study in Germany, I should wait for time to prove that this reform was more than temporary, superficial, or spasmodic, before locating at Leipzig.

THE ETUDE

HOW TO MAKE MUSIC STUDIOS ATTRACTIVE.

III.

This question is one of interest to teachers and pupils, and with the idea of securing material on the subject THE ETUDE solicited contributions from a number of well-known teachers. Replies were published in THE ETUDE for April and May, and below will be found some more. The illustrations have added to the value of the series, which will be concluded in our next issue.

From OTIS R. SKINNER.

1. The furnishings should be pleasant and homelike. Large rugs should cover most of the floor. The studio should contain two pianos—a grand and an upright; good pictures of noted composers, teachers, paintings, an office desk, a music cabinet, a revolving bookcase, center-table; sofas and chairs upholstered with leather or tasteful denim, selected to harmonize with the rugs and other furniture, will be all that are necessary for the teaching-room.

2. The piano should not be side by side, but separated,—the grand in a corner and the upright near a



STUDIO OF OTIS R. SKINNER.

wall, but both so arranged that the light will be most effective.

3. For the pupil I use a square leather-covered stool. For myself I use a chair of exactly the right height.

4. I would not combine studio and workroom or library. My studio is a pleasant place for the student to take lessons and a room in which I can give my entire attention to teaching. The study and library should be in the teacher's home, if he has one. The teacher will enjoy his home-life more if he can be at home after teaching and practicing hours are over.

5. A room twenty feet square, or perhaps a trifle larger, with a twelve- or fourteen-foot ceiling is about the proper size for a studio.

6. If possible, the studio should be large enough to be available for recitals.

7. In an office building. At home frequent interruptions and annoyances are possible. On the entrance door to my studio from the waiting-room are the words in large letters, "No Admission During Lessons." This protects both teacher and pupil from interruption, and with busy teachers who have many out-of-town pupils whose coming and going is limited by trains, some protection from book-agents, visitors, and inquisitive people is necessary.

8. I have a waiting-room which is well furnished. On the table are musical magazines, journals, and a Technicon. Besides the other furniture there is a Virgil Practice Clavier, which serves for finger drill preparation to the lesson.

Studio and waiting-room should be attractive, and they can be made so at little or great expense. Pleasant surroundings are a necessity to the busy teacher, and the earnest student should be made to enjoy going to his lesson. I send you a photograph of my studio and waiting room, both of which represent an approach to my ideal.

From FREDERIC W. ROOT.

The furnishings of a music studio will correspond in some degree to the kind of work done on the premises. Some teachers get their patronage very largely from "society"; they are approved of Mrs. Grundy, and they have under their charge the bards and blossoms of *le monde élégant*. Others have a patronage of very young people, and still others, of students of limited resources who aim to make music a means of livelihood. Hence, a studio may, with appropriateness, be a luxuriant and

extreme youth makes an elevated position at the family board necessary, in order that the bread and milk may be consumed with comparative ease and safety.

For a musician who has some literary work to do in connection with his profession it is convenient to have books of reference all in one place, and to make of his studio both teaching-room and library; but I know of at least one teacher who, when in the studio, is not in a frame of mind, or is too much interrupted, to write satisfactorily, and so must have his books and paraphernalia for this part of the work elsewhere.

Recitals are a great stimulus to music pupils, and a studio in which this part of the work can be done is advisable if nothing more advantageous is at hand.

It seems to be the custom in American cities to have music studios in office buildings; abroad, these studios are almost uniformly at the teachers' residences, if we except the conservatories.

If a teacher fills up his week with teaching and has the other demands upon his time which are so common, I do not see how he can get along without a secretary; some one in the ante-room to receive visitors, keep accounts, write letters, do errands, etc. A good way to help talented pupils of small means is to take them into the studio in this capacity.¹

From HARVEY WICKHAM.

I would say that I regard the location, ventilation, and illumination of a studio as of more importance than its furniture. Decorative articles, so long as they do not injure the acoustic properties of the room, are, of course, desirable, and, in the case of unknown teachers newly located in a city, indispensable. The piano, however, is in my mind of far greater importance than any other single feature, and, until a truly excellent instrument has been secured, little money need be expended in other directions. It is also true that two pianos are very many times better than one, for I am heartily in favor of demonstrative lessons. My own studio is a single large room in a business block. I have never had a waiting-room or felt a desire for one.²

From MRS. A. MARIE MERRICK.

A music studio should serve a high purpose. It can be a means of inspiration to both teacher and pupil, and a potential factor in the musical education of the latter.

A music studio should not be a combination of studio and library, nor studio and workroom, unless economy or circumstances compel such an arrangement. Nor should a music studio have to serve as an assembly-room. It should be distinguished by an atmosphere of privacy and seduction that would not characterize a room of sufficient dimensions for satisfactory recitals. The appointments and furnishing of either room, moreover, if adapted to its uses would radically differ from those of the other.

A studio in a tasteful refined home is a gem in a setting far more appropriate than that of an office-building. When a studio is in the home there is always some other apartment that can be utilized as a waiting-room. Such a room seems almost indispensable.

A music studio should be a room of fair dimensions, if possible sunny, and having a pleasant outlook. Floors with heavy rugs which almost entirely cover the floors, and pictures which are more for my own edification than for any one else, namely,—two or three small oil-paintings, a water-color or two, a large engraving, and no end of photographs; these latter of vocalists, ranging from Adelina Patti to the last fledgeling I have tumbled out of the nest to fly forth into a cold world. Upon the entire scene the busts of Schubert and Beethoven look down with a serenity that is not always warranted by the performances that are taking place.

For comfort and hygiene the piano chair is the only seat that should be used at the piano. The furniture necessary to a music studio is quite sufficient. It is indeed, not inconsiderable, as it must comprise book-case or shelves, music-racks or cabinets, a table, desk, and several chairs; and a couch where the teacher can relax mentally and physically, if only for a few moments at a time, should be no means be omitted.

The position of the piano in the room is at one end, near the windows, suggestive of the fact that, after having taught music for more than a quarter of a century, the teacher needs a good light upon the notes; but, as an offset to this suggestion of advancing years, the piano stool is a high-chair, of the kind furnished to those whose

richly decorated and tapestried museum of art and bric-a-brac, or a comparatively bare and business-like apartment.

My own studio is an apartment about twenty-seven feet long by fifteen to eighteen feet wide, and, in addition, there is an ante-room of about one-fourth this size.

There is not an article in it that looks luxurious. I have curtains at the windows (which, I am told, are of madras) and rugs which almost entirely cover the floors, and pictures which are more for my own edification than for any one else, namely,—two or three small oil-paintings, a water-color or two, a large engraving, and no end of photographs; these latter of vocalists, ranging from Adelina Patti to the last fledgeling I have tumbled out of the nest to fly forth into a cold world.

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itself is good taste, and the studio will not be completely furnished with a musical library, and the best musical periodicals of the day.³

Pictures and bric-a-brac should relate exclusively to music, and the studio will not be completely furnished with a musical library, and the best musical periodicals of the day.³

From EDITH LYNWOOD WINN.

Many teachers spend a large part of every day in the studio. It is desirable, therefore, that the studio be as attractive as a home and fully as comfortable.

Let me describe my idea of a studio: The floor is of hard wood and its only covering is a beautiful Persian rug, in the center of the room. A carpet injures the acoustic properties of the studio, and the rug does away with the necessity of a thorough "spring cleaning."

There should be one or two large windows. Some choose heavy damask curtains or lace curtains in winter and change them for soft muslin curtains in summer. I know a pretty studio which has a straw matting on the floor and dainty muslin curtains at the windows. One of the doors of the studio opens into a tiny conservatory where there are a few choice flowers during the whole year.

"Much might be said of the choice of pictures for the studio. While on a recent concert engagement I rehearsed in a studio whose walls were literally covered with the pictures of the most celebrated German composers. Each picture was in a neat white frame and the composer's name was written in large letters below the picture.

In another studio I found the pictures of noted American musicians. A few copies of the old masterpieces, a choice water-color or two, and a few fine etchings are in place; busts of a few celebrated musicians are desirable decorations. They may rest on brackets or over the bookcase or desk. There are always places for pupils to sit.

I emphasize the point that a studio should be cheery, with morning sun, a few flowers set in boxes outside and a few palms inside.

My ideal studio should have a small but choice library and reading-room. I like the idea of a waiting-room for pupils. Let there be magazines there, papers, concert programs, scrap-books containing interesting musical sketches, scrap-books of pictures of famous musicians at hand.

Concerning the position of the piano, I should wish the keyboard nearly in the center of the room. If the piano is an upright, I like the light from a window to fall upon the keyboard. When the windows are at the end of the room, I think the best position for the piano is at the side.

I prefer the ordinary piano stool, but, for very young pupils, I think the piano chair, with adjustable back, is a convenience. I think the teacher's chair should be comfortable, but never a rocker.

The teacher's studio should be his workroom. He should have a good desk and a large cabinet for music. A well-known Boston teacher has much of his music bound and each shelf marked so that he knows where to find everything. The cabinet should be provided with a set of drawers beneath, where new music for pupils may be kept.

A teacher of my acquaintance has a pretty bookcase and circulating library. Each pupil pays fifty cents a year for the use of this library, and in this way the teacher is able to add a great many new books. The library contains musical dictionaries, fiction, biographies, and histories. It is small but very choice.

My studio is thirty by twenty-four feet. It is quite large enough for recitals, although I seldom use it for such. I prefer a smaller room, and a waiting-room for pupils. A friend of mine has two such rooms, and, after her recitals and lectures she serves lunch in the waiting-room. At this time pupils and friends meet informally. I believe this has its advantages.

In our large cities it is the custom for teachers of music to have their studios in a certain locality in an office building. One has fewer interruptions there. In New York many teachers have their studios at their homes. There is no locality there which can be considered the "musicians' quarter."

In German music centers, nearly all teachers have home studios. There the teacher has double parlors,

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one for music and one for socials. And the teacher is able to give receptions and musicals on a larger scale.

On the whole, I prefer the office studio, in a central locality. I believe it is a better advertisement for the teacher, and he is not so often disturbed by people whose social qualities attract them to homes rather than to studios.

From G. W. HUNT.

I can only give you a description of my own studio, which has proved in every way satisfactory. It is located in the central part of the city, on the second floor, directly over a florist establishment; room 24 x 28 feet, with a smaller room adjoining, which is used by my assistant teachers. We give our monthly pupils' recitals there, there are folding doors between and also use two places together, which adds largely to the interest of the programs. The pianos are placed at the sides of the rooms, and we use large, solid stools. We have no waiting-rooms for pupils, but instead we suggest that they come early for their lessons, and so hear a portion of the pupil's lesson which precedes theirs.

I am having a few views of my studio finished, and will please to send you copies in a few days."

From E. R. KROEGER.

I would say that I can merely give my views from my own experience. Possibly if I had managed my studio differently, I would have different views.

1. I think a music studio should be as attractive as possible. Rugs or carpets, nice furniture, curtains, pictures, etc., are to be desired. All visitors and pupils enjoy coming into an attractive studio.

2. I think a grand piano should be placed a little from the wall, and an upright by the side-wall. Either should be toward one end of the room.

3. I use wooden stools at the pianos. Pupils prefer to arrange the height of the stool themselves according to their size, etc.

4. I think there is no objection to combining a studio and a "workroom or library."

5. I have a room about 15 x 31 feet. This may be somewhat large, but I dislike a small, stuffy room.

6. I hardly think it necessary for the teacher to have a room large enough to give small recitals in.

7. By no means at home. It should be located in a building suitable for containing music studios.

8. I have no waiting-room. My studio is divided by a partition, and students or visitors wait in one end of it if I am occupied in the other.⁴

From MRS. ROSE ADAMS GRUMBLE.

It appears to me that the answers to some of the questions asked in reference to the desirable features of a music room are to be governed, at least, as much by circumstances as by definite art results which the mere esthetics of environment may inspire.

If Mark Hopkins on one end of a log and a pupil on the other made a university, I think the individuality of the teacher, devoted music teacher at one side of the piano and a pupil in front of it go far to make a "conservatory," regardless of the fact whether the pupil sits on a stool, a chair, or a bench. It is the teacher that makes the school, and not the equipment. Colleges are insatiable in their demand for endowment for scientific apparatus, for books and buildings. If they were more careful to get teachers, the question would not so often recur whether a college education is worth the piper.

I go without saying that a musician ought to be the possessor of fine taste, and a person of fine taste is happy, better, more at home amid tasteful surroundings. But these are mere adjuncts, not the sine qua non of a music teacher's success. Nothing in the way of material appointments can take the place of good sense, enthusiasm, and energy; but these will easily make up for the want of fine furniture, curtains, and pictures, and are much more essential to the teacher's outfit. I mention this simply as a bit of encouragement to beginners, who, as a rule, can not command all the desirable things by way of comfort, good taste, and luxury.

Seek ye first the kingdom of music, in honest, true, conscientious work, and all these shall be added unto you.

"I use the library as a waiting-room if the occasion requires, which is very seldom. My lessons are so arranged that one pupil leaves when the next one comes, and if it does happen that one bears part of the lesson of another it is no disadvantage. All odd moments, it is well understood, must be utilized in practice on the technician, which, next to the piano, I consider the most important article of furniture."⁵

Thank God every morning that you have something to do that day, which must be done whether you like it or not. Being forced to work and to do your best will breed in you a hundred virtues which the idle never know.—Charles Kingsley.

In a musician's studio simple good taste should prevail above all other considerations. Nice furniture? Yes, if you can afford it. Cheap will not spoil the quality of the teaching, while buttons will scratch chairs and shoes will scuff their legs. I think the main idea should predominate. To furnish a studio like a parlor would not be good taste. If the room is frequented by a great many people, a bare floor, polished or painted, is preferable to a carpet from considerations of cleanliness.

I teach in my own house and have a carpet covered with a floor-cloth that can readily be removed with the day's gathering of dirt. I would have no curtains if there were any other device for regulating and modulating the light. Pictures by all means. Portraits of great musicians; pictures illustrative of musical history; classical operatic scenes; pictorial sketches that will develop the musical taste or contribute to the musical education.

Anything by way of decoration in harmony with the dominant idea. No bric-a-brac. Nothing on the piano to distract the pupil's attention or interfere with the sound. Nothing to make the room look like a nine-cent store.

In determining the place for the teacher's piano, light is probably the chief factor. There are places that must be avoided, of course. Outside walls are apt to be damp and bad for the strings. Too much heat hurts the instrument. Sometimes a sympathetic vibration of some indescribable object in the room, responding to a particular tone of the piano, enforces a change of position.

Light is the main consideration. I have my teaching piano on the side of the room opposite a large, four-winged bow-window with inside shutters, so that I have absolute control of the light, and can always regulate it to the pupil's best advantage, from one side or the other, from above or below.

A good musical library is certainly a much-to-be-desired adjunct to a music-room. A number of years ago I organized such of my pupils as were qualified into a musical society, called Harmonia Circle. This society meets every two weeks at my house, in the music room. The prosecution of its work soon called for musical literature, and we now have a good, working musical library. I think some such side-feature of music studios of the highest value both to pupil and teacher, for their interests are always identical.

"I am as strongly possessed of the desirability of teachers' facilities to hold recitals at home, not losing sight of the fact that what is desirable is not always feasible. The benefit of such recitals is hardly open to question, and when they can be held at home, without the trouble and expense of going to a public hall, the advantages are multiplied.

Except when I had charge of the musical department in a boarding-school I have always taught in my own home, and am therefore not able to compare, from experience, the two plans of teaching at home or in an office building. Which is preferable probably depends largely on the question whether home conditions permit home teaching without interfering too much with the house life, or whether they are suitable for that purpose. For my part, I could not be induced to make a change. My manuscript was built expressly as a music-room. It opens on a porch by a side-door. It is immediately back of the parlor, where a second piano can be called into service if necessary. On the side it communicates with the library, and the three rooms, together with the reception hall, can be thrown open by sliding doors for recitals and other programs. We can comfortably seat from seventy-five to a hundred listeners.

"I use the library as a waiting-room if the occasion requires, which is very seldom. My lessons are so arranged that one pupil leaves when the next one comes, and if it does happen that one bears part of the lesson of another it is no disadvantage. All odd moments, it is well understood, must be utilized in practice on the technician, which, next to the piano, I consider the most important article of furniture."

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"GIVE YOURSELF ROYALLY."

BY AUBERTINE WOODWARD MOORE.

WHEN Carlyle lay on his death-bed Prof. Tyndall called on him for some helpful farewell word. Raising his eyes to the eager face bowed over him, the dying man said: "Give yourself royally."

Could more have been desired? These three words are full of import to students of science and letters. They are equally valuable to students of music. "Give yourself royally" when you study music. Give the best that is in you. Thus only can the best that is in music be grasped. Thus only can be reached the lofty ideal music represents.

"Give yourself royally." By so doing alone can those habits of mental concentration be acquired in which centers the secret of success in every aim of life.

Genius has been defined as infinite patience. It were better to call it infinite concentration of the mental, spiritual, and physical forces. To a certain degree concentration is possible for every one who faithfully seeks it. Comparatively few teachers of music impress on their pupils its urgency. Yet the ability to concentrate one's power right royally is of prime importance in the study of music.

The teacher who does his duty is compelled to give himself royalty. This does not mean to lift the burden of responsibility and effort from the pupil. It means to guide the pupil's footsteps into the right path; that they must tread their own way. It means to show, by precept and example, what is meant by giving one's self royalty to music.

No student of music should rest content with empty technique. It is an established fact that just so much as music says something to those who give themselves to it, by just so much it becomes an influential force in their lives. We must fast approaching the time when this force will be universally employed in the educational work of the civilized world. Music is of value in proportion to what it says to people. Technique is a means of giving utterance to its inner message.

It was Philipp Emanuel Bach who said three things were needed to make an artistic musical performer, and he pointed to the head, the seat of understanding; to the heart, the seat of the emotions, and the fingers, as symbols of technical skill. Head, heart, and hands should be schooled right royally by the one who studies music.

If his father, the great Sebastian Bach, always insisted that the practice of the clavichord should go hand in hand with composition. No one could play who could not think musically, he said. If a pupil complained or grew down-hearted, because of difficulties, he would say: "You have as good fingers as I. I had to work; who-ever is equally industrious will succeed."

The idea of writing music while studying it is a valuable one. It is precisely the same as what is considered indispensable in learning the language of speech. Every student of music should do a great deal of writing away from an instrument. Not only should scales and chords be written after the student has learned how to build them, but little original motives, phrases, sections, periods, and complete melodies should be thought out and written down. It no more requires a great composer to do this than it requires a greater author to write a school composition, and one is as important as the other.

A musical composition can not be adequately interpreted until it has been intelligently memorized. This does not mean playing by ear, which may be a mere matter of parrot-like imitation. A piece is not thoroughly memorized until it can be written down from memory. An excellent drill in memorizing music is to write down a Bach fugue, section by section, from memory, first in the key in which it is written, then transposing it into another key. Such an effort brings the aspirant near the heights of musically attainments.

The highest degree of musicianship, as Schumann declares, is to be able, on the first hearing of a complicated orchestral work, to see it bodily score with the inner eye. Few can do this, but the ranks of those who can would greatly increase if more students were given royalty to music.

Sight-reading is another test of musicianship. Although a composition is never thoroughly part of the performer's consciousness until it has been memorized, that piano is no musician who can not intelligently read any piece not beyond his technical skill. Unless a page of notes can be read as easily as a page of words, music is poorly learned. Therefore, practice sight-reading early and often.

More can be accomplished in one hour by giving one's self royalty to music than by months of study with a wandering mind. Every one can not attain the achievements of many, but every one who studies music fully can make it a useful and enduring possession, as far as permitted to advance in it. Less time need be consumed, less money expended, and better results will be gained by those who give themselves royalty to the study of music than by those who dawdle over it.

"Give yourself royalty" while you can study. You have ears to hear, let them hear. They will bear to your inner being the glorious message of salvation and, ceasing to be the exclusive art, mistaken methods of teaching and study have condemned it to be, music will fulfil its rightful mission in the world, beautifying the lives of the multitude.

MUSIC AND THE INTELLECT.

BY ROBT. W. HILL.

MUSIC is a stimulus to the intellect. This does not mean that all wonders open to us under its inspiration, for to many minds the noble thoughts of the masters which find expression in their works will always remain unknown. Minds are quickened according to their capacities, but somewhere within the ample range of musical expression there is a power able to move even the dullest mind. The effort to follow the development of the musical theme, its recognition from time to time, as it presents itself in new combinations or changes its form; the comparison of different harmonies, the thought necessary in precisely discriminating the good and the bad, all stimulate the mind and enlarge its powers.

The great music demands require a large degree of intelligence for their full enjoyment, just as do the noblest works in other fields of human activity, and this intelligence can only be acquired by effort. That which is simple is readily comprehended, while the complex necessitates study. This is as true of music as of machinery, and it is also true that as simple mechanical movements underlie the complexities of the great machines, so do the most involved passages of the greatest musical creations depend upon the simple combinations which become commonplace to all. It is for this reason that it is untrue to decry what is simple and call it commonplace because it is simple. That which is trite to one may be a revelation of musical beauty to another. The simple is the preparation for the masterpiece in the primary school is a preparation for advanced study. The simple melody, or the dance music which starts the feet into motion, appeals to a culture, which, perhaps, may not be able to follow the swelling harmonies of a symphony, yet a culture which has a true place in the education of the people. The great masterpieces are for the few who can appreciate them; the rest of the world must find enjoyment within the range of its own culture, even though that culture lead to the "poor worship of the commonplace."

Fortunately for our art there are no hard and fast boundaries to culture. The limits of to-day are passed to-morrow, for the spirit of progress animates the love of music, and that spirit quickens the perception and broadens the horizon, and presents new ideals which past attainments can not satisfy. Growth in musical intelligence changes the attitude of the people toward the writings of composers. That which appears to be a work of unequal genius to-day may be "commonplace" to-morrow. Not that the work of the composer has changed, for that remains as when given to the public, but the ideals of the people have been enlarged and nobler conceptions are required of composers. A broader culture has changed the standpoint, and the older must give place to the new. It is only when the

mind is possessed by a feeling of complete satisfaction with present attainments that music fails to stimulate the intellect.

Music, then, should have a very much larger place in the work of our public schools, if for no other reason than for its stimulating power. It is a wonderful discipline to the memory. This is seen in its effect on the memory of many of the great composers, and we may safely infer that what it did for them, it will do, in a degree, for all others. It is said that Haydn von Billow memorized every score written by Beethoven and Wagner, and it was his boast that he could give twenty recitals, each requiring two hours, entirely from memory. It is also said that Rubinstein played from memory in a single season over 1000 distinct compositions. Beside this, he could reproduce at will any piece he had ever played. Mascagni, also, has memorized all the works of the most famous composers, while Faderlin is not behind him. It was the study of music that so wonderfully disciplined the mind of Mozart, who, when a mere boy, was able, after a single hearing, to reproduce from memory the carefully guarded "Misere" of Allegri, after permission to copy the written score had been refused by the Pope. Mendelssohn was independent of written scores, and the technical ability of his hands was more than matched by a memory obedient to his will. The close attention which a child must give to the score while at the piano must have a beneficial effect upon the intellect, and the discipline of musical study must prove helpful in other things, owing to this discipline of the attention.

But there is a yet higher function for music; it quickens the imagination and develops the creative faculty. Under its spell the mind is lifted out of the ordinary channels of its thought and realizes that it possesses wings able to bear it up while it sweeps the circle of the universe. For the same time it is gifted with "the open vision," and through the curtains which music has parted for it the soul sees certainties at other times concealed. Under the influence of music comes that condition we call "imagination;" when the mind moves with vigor and freedom. Then is it that great things become possible, and high hopes are formed, and worthy ambitions are realized. Under its ministry the imagination creates a new world from which evil is banished and in which there are perfect harmonies—a new world in which only love and beauty enter; one in which the ideals of brightness and beauty, goodness and grandeur, seem to be realized. And this is possible because music speaks directly to the soul, the divine part of man, and sets the creative faculty free to work, but to work under a divine spell. Thus it is true that harmony touches the finest fibers of our being, so that the soul is lifted from the plane of the gross and material to the realm of the spiritual. Thus it is that the high mission of music is to give glimpses of the fullness and joy of the perfect life, and reveal somewhat of the deep and tenderness quality which is possible here even under adverse conditions, as well as to open vast down which may stream some little portion of the light and glory of Heaven itself.

TEACHING, A BUSINESS.

THERE is sound sense in the unjoined observations which we extract from an article by Mr. Emil Liebling in a contemporary: "Teaching is a business like everything else, and has to be learned; every one has to work out his own salvation, yet much can be suggested and learned by intelligent observation. Make it as easy as possible for the beginner, but let the advanced student work out his own problems as much as possible; the successful teacher stimulates and excites, but never wholly satisfies. One piece played well forms a good precedent for the rest; without a good beginning everything remains half formed and slipshod. The piano, being an instrument of percussion, is not the happiest vehicle for the dissemination of music; hence the greater difficulty in its acquirement. Every moment of practice tells,—nothing is lost,—but it may not show at once. Often the best results of practice are indirect in their bearing. Endeavor to make some positive point of importance at each lesson; make it clear that good playing consists in playing trifles well, not to botch great tasks."

TWO DISTINCT CLASSES OF PUPILS.

BY LEO OHMLER.

If technic is a means to an end (as has been quoted so frequently), its end is an intelligent, musical, and, above all, expressive interpretation of the composer's thoughts as contained on the printed page.

A warm, heart-stirring, emotional rendition is required of every noble composition if it should reach the heart of the listener.

Every teacher, whether great or small, has two kinds of material to deal with; those who display a certain ability to acquire finger dexterity minus an emotional nature, or those of a more musical temperament whose intuitive emotional nature immediately and constantly seeks an outlet for this quality in the performance of every lesson, directing too little attention to the details of technic.

The student belonging to the first-quoted class, having a more mechanical than artistic cast of mind, naturally concentrates and directs his attention to the mechanism of playing. He easily acquires finger facility, and naturally his chief enjoyment consists at first in overcoming and mastering difficulties.

The student of a more artistic and intuitive nature is impatient with the details and the practice demanded to secure execution. His more impetuous and emotional nature craves for that which he feels to be a soul affinity—music. His music-hungry nature impatiently desires to make music as his fingers have learned to obey the dictation of his mind. He forgets that only by slow degrees will the fingers obey his will, and that technic should be his first and chief aim.

Now, as teachers of music we do not desire to give to the world machine-like players, nor, on the other hand, those who display musical gifts of a high order in a performance marred by an imperfect mechanism. How shall we proceed in our teaching in order to produce in each pupil a harmonious and equal development of the previously mentioned two great factors in playing?

Let us draw an illustration from the first class.

PUPIL MR. A.

Now let us consider pupil Mr. A., whose artistic nature and vivid imagination must be held in check, and by giving a thorough technic will be able to profitfully fill his longing for musical expression.

Jensen's "Kreuz am Wege" is composed of a pastoral or sentimental nature should be given pupil Mr. A., but rapidly to play at first. It is better to clip the wings of his imagination for a while. Czerny, Cramer, Bach, etc., in fact technical material of all kinds should be used chiefly in his development, as his intuitive nature cannot be easily satisfied by the musical thought of the composer in order to appeal to and awaken a responsive chord in the listener.

He is correct if he regards his hands as tools which, in order to become useful, must first be trained by practice to act responsively to the wishes of the mind. He is also correct in regarding the printed music page as material for his tools, the hands, to fashion, but he must be given to understand that the head and hands, however well trained for music, need the assistance of a third and most important aid, that of the heart, to add eloquence and to infuse soul-life into his performances. Without the cultivation of the latter quality his music study is of little value.

Here arises the question: How can we develop the soul or emotional nature in a pupil such as Mr. A.?

My answer is: By cultivating first of all the imagination, the channel through which we must reach the soul of a student such as Mr. A.

Culture, especially of a productive nature, is synonymous with imagination of a high order. Wagner said that a composer when creating an art work is in a state of clairvoyance. This should also be the case—in a modified degree, of course—with every performer. As a rule, the student most gifted in imagination is also the most musical.

The music studio of the true teacher is the place in which the well-balanced student is formed. Whether our future field of action is the concert stage, the orchestra, or the teaching profession, let us first of all strive to be conversed in the true sense of the word.

Musical development alone frequently becomes a car-

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The following version may greatly aid him in an attempt at an expressive and poetic reproduction.

Let us conjure up a picturesque forest-scene in southern Germany. Toward the close of a summer day, up the hill leading through the forest, a poor old woman who has been laboriously gathering twigs and branches all day is seen slowly winding her way. The burden on her back is almost too much for her as she walks with faltering footsteps. Gradually the melody develops in intensity as the wanderer suddenly sees at the top of the hill a crude wooden image of the Saviour nailed to the cross—a cross by the wayside.

Oppressed by the weight of sorrow-burdening the poor woman casts herself at the foot of the cross, there to pour out the anguish of her heart, seeking relief for her overburdened soul. A wave of emotion sweeps over her with tumultuous force—an alteration of fear, despair, hope, and faith.

Nothing of the foregoing may have occurred to Jensen as he wrote this wonderful little tone poem, but something similar must have agitated his nature as he penned the composition.

As music is chiefly a depitor of moods and must act directly on the emotional nature of man, the imagination is nevertheless the faculty of the mind which conjures up mental pictures to intensify our enjoyment of descriptive compositions.

Jensen may also have intended to convey in his little tone-poem a tale of woe and horror such as a little girl who meets his death in the forest, the wooden cross marking the spot where he sleeps the eternal sleep under the sod.

The mood remains the same whether we accept one or the other version, for therein lies the power and beauty of music. To create the proper mood must be the chief object in training pupils of an emotional nature.

The first story fits Jensen's little composition best, therefore it answers our purpose best.

PUPIL MR. B.

Now let us consider pupil Mr. B., whose artistic nature and vivid imagination must be held in check, and by giving a thorough technic will be able to profitably fill his longing for musical expression.

Jensen's "Kreuz am Wege" is composed of a pastoral or sentimental nature should be given pupil Mr. B., but rapidly to play at first. It is better to clip the wings of his imagination for a while. Czerny, Cramer, Bach, etc., in fact technical material of all kinds should be used chiefly in his development, as his intuitive nature cannot be easily satisfied by the musical thought of the composer in order to appeal to and awaken a responsive chord in the listener.

There are some persons, but rarely found, who display an equal share of mechanical and imaginative gifts. The spots, or does it present the spectacle of a melodramatic transitive event? Nothing of the kind. It is simply a song issuing from or returning to a main tone, which, like a *by-road*, parts from or returns to the *main road*. Then why not give it the generic name of "*by-tone*"? In such a case the word *melodic* might distinguish it from the harmonic *hy-tonic*, and might embrace the appoggiatura, *ascelacaria*—anticipated tones.

I have here given only a few illustrations of misleading terms. Perhaps, in some future article I shall point out the waste of labor in the study of harmony—simply because our grandfathers have done it; and while the text-books of the public schools show a marked improvement from year to year, our text-books of harmony stand where they stood a century ago. Reformers are desired because they might injure the venerable edifice of harmony, and so we jog along in true old *foxy* style.

THE TECHNICAL TERMS OF HARMONY.

H. S. SAROLIN

NOTHING is more misleading to the student of harmony than the arbitrary, unmeaning terms used in most of the text-books. Years ago an effort was made in the right direction when the terms "step" and "half-step" were substituted for "tone" and "semitone," but there it ended, leaving much room for improvement in this direction. The object of this article is simply to point out some of the instances where the term is either unmeaning, or actually causes confusion, leaving it to other hands to correct the evil. For this purpose I take a popular text-book and in it I find:

"Seven tones constitute a key." (?) Probably "scale" is the word intended.

"Intermediate tones occur between the regular tones of a key." (?) Again "scale" is probably intended.

"A prime inverted becomes an octave." "A prime is a union." "An augmented prime is an interval as great as a half step." A prime, in the first place, is not an interval, and, consequently, can not be inverted. In the next place, it is not more perfect than any other interval.

"Chord of the seventh." Does this mean the chord of the seventh note of the scale, or is it a triad with a seventh added to it? It seems to me that by calling it "septime-chord," or "sept-chord," all the ambiguity of the term is eliminated. In addition to this it gives a facility of dictation impossible to attain without it. A popular text-book contains the following question :

"What intervals form the chord of the seventh of the diminished triad on the seventh degree in minor?" Compare it with :

"What intervals form the sub-tonic sept-chord in minor?"

When we arrive at the altered chords we come to the most ridiculous terms. Hera we find "the Italian sixth," "the French sixth," "the German sixth," and the "American sixth," none of them giving the slightest idea of their meaning or character.

One more peculiar term and I am done for the present. Here have reference to "the changing tone."

What does it mean? Does it, like the leopard, change its spots, or does it present the spectacle of a melodramatic transitive event? Nothing of the kind. It is simply a tone issuing from or returning to a main tone, which, like a *by-road*, parts from or returns to the *main road*.

Then why not give it the generic name of "*by-tone*"? In such a case the word *melodic* might distinguish it from the harmonic *hy-tonic*, and might embrace the appoggiatura, *ascelacaria*—anticipated tones.

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MUSIC MAKES CHARACTER.

Has it ever occurred to you that musical practice has the power to form and perfect the character of the faithful student? On the piano, or any other instrument, you soon discover that you must be *conscious* in the master of every detail or you will not succeed.

That is one good quality to acquire and cultivate, which will give you a good name and make you morally strong. You will also become convinced that you must be patient and persevering, or else, figuratively speaking, the barrel which you are making such an effort to roll uphill will roll downhill, and you will have to begin again.

Music, especially of a productive nature, is synonymous with imagination of a high order. Wagner said that a composer when creating an art work is in a state of clairvoyance. This should also be the case—in a modified degree, of course—with every performer. As a rule, the student most gifted in imagination is also the most musical.

Now, Mr. A.'s defect is a weak and unresponsive imagination, therefore we must constantly feed his imagination. This can be done as follows: Supposing that he is technically able to play Jensen's "Kreuz am Wege" ("Cross by the Wayside") from the "Wanderbilder,"

given will suffice.—"Nonconformist."

THE ETUDE

A CHAPTER ON ARPEGGIOS.

BY T. L. RICKABY.

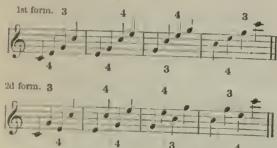
SOME time ago I spoke of the importance of scale practice, and the equal importance of systematic scale practice, uniform fingering, and such grouping of the scales that work on them might be concentrated and thus rendered more effective. In this chapter I will attempt to classify arpeggios in such a way as to assist both pupils and young teachers in studying and assigning this essential part of piano technic.

In the first place, a theoretical knowledge of the structure of chords is necessary to a pupil who would get the most out of arpeggio work. The use of arpeggios is two-fold—it is designed first as finger work—a mechanical means of developing strength and security. It is also of assistance in sight reading. Arpeggios figure so largely in piano music that reading is much facilitated if the reader recognizes at a glance that the printed notes form component parts of a well-known chord. For all practical purposes it may be taught that there are but three chords on which the science of music rests,—viz., the common chord, the chords of the dominant and diminished seventh. These may be practiced faithfully, but if a pupil fails to recognize them on the printed page, then he has lost the better half of the benefit arising from such practice. Pupils must not, therefore, neglect this theoretical study.

One of the chief difficulties in scale playing lies in the passing of the thumb under the fingers. This difficulty is increased in arpeggio work because of the greater stretch necessary in reaching the notes played with the thumb. Teachers must look to this member from the start, and special thumb exercises must be given if needed, —and they are usually needed.

Elementary technical purposes arpeggios may be divided into two classes,—the first, founded on the common chord, major and minor, and those founded on the chord of the diminished seventh. The dominant seventh will be mentioned later.

With regard to the common-chord arpeggios it is advisable to learn each one in connection with the scale to which it belongs. It must be played in three positions, and in three forms, thus:



The third form is the so-called "grand" arpeggio, which is simply the first form carried through two or more octaves. The first form is useful in learning the chords of the chord and its proper fingering, but may be dispensed with as soon as it is thoroughly understood.

The second form is very valuable and can not be played too much. As stated before, each arpeggio is taken with the scale to which it belongs, as it is very necessary that a pupil fully realize the relationship of chords and scales. After this relationship is thoroughly established and comprehended the arpeggios may be practiced independently.

It is for this practice that a classification is advisable. In my teaching I divide the arpeggios of the common chords into four groups, as follows:

- (1) C, G, F.
- (2) D, A, E.
- (3) E flat, A flat, D flat.
- (4) B flat, B, F sharp or G flat.

The first class consists of chords which are played on white keys exclusively and are all fingered alike. (See Ex. 1.) The second class is made up of chords which have two white keys, the black key being in the center. The third class is made up of chords containing two black keys, the white one being in the center. In each of these classes, the first and second forms are all fingered alike. In the third form—the grand arpeggios—

somewhat different fingerings are used, and this can readily be taught and learned, without giving details here.

One arpeggio of each class is enough for the average pupil to play at each practice period. Time will be saved and better results gained by concentrating the attention on one special form, and it is infinitely better to play the arpeggio on the chord of "C" for fifteen minutes than to play those on the chords of "C," "G," and "F" for five minutes each.

The fourth class is a miscellaneous "lot." The chord of B flat, like the second group, has one black key, but it is the first of the chord, instead of the second. In the chord of "B," we have our white key, like group three; but it comes first instead of second. The chord of F sharp (or G flat) is, of course, played on black keys exclusively, and the fingering of the arpeggios is similar to G or F. It is, however, a very fine exercise, and has a wonderful effect in giving security to the fingers on black keys.

The arpeggios in the minor chords may also be divided into four groups, according to the succession of black and white keys, as follows:

(1) A, E, D.	(2) G, C, F.
(3) F sharp or G flat.	(4) B, B flat, E flat.
C sharp, G sharp.	

Just how many of these must enter into a pupil's practice must be determined by his talent, his aims, and ambition. For many pupils these would be a great waste of time; for others, to neglect them would be a crime.

It is not necessary that the fingering be given for the arpeggios here, but it will not be out of place to mention that care must be taken to see that the fourth finger must be used in its proper place; many pupils leave it out entirely. Further, in figuring grand arpeggios remember that the thumb is never used on a black key, except in the case of the chord of F sharp (or G flat).

Arpeggios on the chord of the diminished seventh furnish practice of the finest description. Personally, I use Dr. Mason's system of arpeggios, which gives in volume II of "Touch and Technic." But the practice of the chord itself in "grand" arpeggio form in the following position is not only good, but indispensable:



It will be seen that I do not give the G or A positions. The reason for the omission is that, when playing from these notes as a starting-point, the hand positions are precisely the same as at C and E, and nothing is gained by practicing from G and A.

The value of the Mason system can be realized only by those who have used it and seen its results.

I might say a word or two at this point about the arpeggio founded on the chord of the dominant and its inversions. These chords are all embraced in the various changes and positions given in Dr. Mason's system, and I never found it necessary to study them separately. However, any good instruction book contains them, and teachers not acquainted with the systems referred to often may have them studied separately. Every teacher ought to become acquainted with "Touch and Technic." It is his duty to do so.

So much for elementary arpeggio work. All the practice for many months must be done with each hand separately. Arpeggios for two hands in sixths, tenths, octaves, contrary motion, etc., all belong to a higher degree of technic, and the teacher ought to know how and when to introduce them.

—Every person has a lead with which he attempts to measure the depth of art. The string of some is long, that of others is very short; yet each thinks he has reached the bottom, while in reality art is as a bottomless deep that none have as yet fully explored, and probably none ever will. Art is endless.—Schopenhauer.

RHYTHMIC PRACTICE.

BY WM. C. WRIGHT.

THAT time keeping in the performance of a composition is of vital importance every one concedes, and it need not now be urged. What we would call attention to here is the effect of rhythm on rudimental effort, and in the vanquishing of physical difficulties generally.

Rhythmic action is normal, salutary; leaves and earth are full of it. The motions of the planets, day and night, and the march of the seasons attest it. Even musical tones and harmonies depend on rhythmic vibrations. The pulse, the respiration, the work of the workman's hammer, and the gymnastic drill show that rhythmic movement is natural, congenial, and helpful, while fitful, spasmodic motion or exertion is morbid, disagreeable, and destructive.

The control of the physical factor is greatly facilitated by rhythmic impulse. While pliability of fingers, wrists, and arms is to be cultivated in various ways, the great end to be gained is *right action at the right moment*, neither too soon nor too late. Hence, the sooner one obtains rhythmic control, the sooner will an expert execution be acquired. The very effort to obey time will often lead one who reflects to discover the conditions of success.

As soon as one knows the notes to be played and the fingering to be applied to them, rhythmic action must be sedulously observed; timeless groping must give way to prompt obedience. The mind must rule, the fingers submit.

In all effort concentration is an element of success.

First, there must be concentration of mind. The attention must be intense. Interruption and diversion must be guarded against. The hour for daily practice should be sacredly kept.

Second, the effort must be centered upon the point most difficult. It is a waste of time and endurance to play over and over the easy passages of a composition. Select the hard places and think over them, and work on them until they are no longer a source of dread and anxiety, and then weld all the parts together in a united whole.

In all cases of difficulty it is best to inquire whether the trouble is in the mind or in the muscles. It may be found, quite often, that the wrong or rigid action of the fingers or wrists is due to some mental condition that sets its influence over the entire body. Fear, anxiety, or irritation are often mischievous here.

Trying to play with expression will often unlock the secrets of right action. All practice should be directed toward making progress, which must never yield to inertia, doubt, or conceit. Self satisfaction too often leads to stagnation.

It is well to congratulate ourselves on what advancement we have made, but it is good to measure ourselves with ideals that are higher than we; to discern what is better in others, and what is lacking in ourselves; yet modesty and humility should never quench an enterprising self-reliance. Never even think "I can not." Never murmur that a thing "is hard," and wish it were easy. Progress is the overcoming of the difficult. It implies the forward look and the forward march. The distant goal is brought nearer by each faithful step. Time itself is a friend that develops and ripens the fruit of endeavor.

THE PRINCIPLES OF MUSICAL PEDAGOGY.

BY J. C. FILLMORE.

LETTERS TO A YOUNG MUSIC TEACHER.

LETTER VI.

To W. R. S.—In my last letter I began dealing with the subject of touch, and advised you to begin with children by teaching them the "up arm" touch. This is, of course, a pressure touch, and is essentially a *push*. It is a favorite touch of mine, because, by utilizing the natural weight of the arm for pressure, one is able to produce the greatest degree of power with the least possible muscular exertion. The weight of the arm is suspended from the shoulder anyway, and it can be transferred to the finger-tips with less expenditure of force than must necessarily be used in producing the same degree of power in the tone by means of any kind of finger-action. It is also used a great deal by the best concert pianists, as I have had frequent occasion to observe. It is especially adapted to the delivery of lyric melodies, not merely because of the economy of force, but also because the quality of tone produced by this touch is more refined and sympathetic than tones produced in any other way.

The essential difference between the pressure and the blow principles in piano touch is that, in the case of the pressure touches, the finger is always in contact with the key when it starts to produce the tone; whereas in the blow touches the finger always strikes the key from a greater or less distance above it. Now there is just as much difference between pressure and a blow on a piano key, as regards sympathetic quality, as there is between pressure and a blow on the hand or face of a friend; it is essentially the difference between a caress and a slap or a box on the ear. You should treat a piano key as sympathetically as you would a kitten's or a baby's head if you want a satisfactory response in the way of beautiful and expressive tone. If you want your piano to tell or howl instead of cooing or purring, that is another matter. In short, to get a sympathetic tone, your finger must be in contact with the key. A blow may be effective, but it is never sympathetic; pressure is both sympathetic and effective. Indeed, pressure is effective because it is sympathetic. If you are going to express feeling through a piano, the more direct and immediate the connection between your brain and the piano keys the better. Let the feeling pass down the nerves to the muscles and from the finger-tips immediately to the keys and the piano (if the action is, as it ought to be, practically a sensitive extension of the nervous and muscular apparatus), will respond to the slightest change of mood, to the most subtle shades of feeling, as emotion ebbs and flows. But if, when the current of feeling reaches the finger-tip, the finger has to go anywhere from half an inch to two inches in order to reach the piano key, it is a good deal like telegraphing your feelings by a series of breaks in the electric current instead of conveying them directly by the tones of your voice or the pressure of your hand on the hand of a friend.

Eru in staccato the best and most expressive effects are produced by pressure and not by a blow. It is not necessary that the finger should be away from the surface of the key when the staccato touch is delivered, but it is even necessary that the finger should leave the surface of the key after the staccato touch is delivered. All that is necessary to produce a staccato effect is that the key should be released from pressure *instantly* and allowed to return to its normal level. It will not go any higher if you raise your finger a foot!

Note the playing of different concert pianists and see how prominent a part the different pressure touches play in the performance of all those whose interpretations of great music satisfy you. Note also what is lacking in the performance of some brilliant pianists who are not remarkable for the interpretation of any of the greater and more profound compositions, especially in the lyric style. You will find that the latter class of pianists use the blow touches mostly or wholly, while in the playing of pianists like Paderewski, Pachmann, Bloomfield-Zeisler, etc., the pressure touches play a great part. Even a century ago Emanuel Bach taught pressure touch for expressive playing; and Thalberg is said to have studied singing for five years in order to learn how to make a piano sing, which he did by means of pressure touch.

I advise you, then, to make a special point, from the very start, of the technic of expressive playing, the fundamental point in which is touch produced by some kind of pressure rather than by a blow on the key. But here I can not forbear saying that you will not get expressive playing by any merely mechanical teaching of whatever sort. The finest technical qualities never come to any player otherwise than in the effort to realize a musical ideal; and this is just as true of young players as of old ones. Get your pupil to *wish* to make a piano sound in a certain way, and then show him how it can be done, and you will achieve artistic results.

MUSIC AND MANNERS.

BY LOUIS C. ELSON.

The person who was fitting himself for the musical profession was obliged to apprentice himself (especially in Germany) to some master who caused him to play at dances and other festivities during every spare moment, and put all chance of anything like a literary education beyond all possibility.

Beethoven is sometimes looked upon as the liberator of musicians from their low position, but this is a mistake assumption. Beethoven himself is an example of the musician's lack of general education in the last century, for he had not even a common school education, and it was chiefly owing to the interest taken in him by Eleonora von Breuning, who taught him something of helles letters, that he did not remain ignorant of other arts than his own through his later years. His idea of "Imponern," of impressing the aristocracy, was not that of a liberator of his brother musicians, for he was only rude to many of his superiors, while these, even when belonging to the noblest families, as in the case of Prince Lohkowitz, merely looked upon him as an amusing eccentric, and never sought to revenge themselves for any of his rudities.

It was to Liszt that, more than to any other man, the musician owed his social emancipation. Liszt was of good family, highly educated, proving in every detail of his life that a good musician could yet be a thorough man of the world, of good manners and address. It was the dawn of a new epoch when Liszt emancipated the standing of the musician in the salon of Princess Metternich. He had returned from a concert tour and was promenading with the princess, who, scarcely thinking of the status of the artist, inquired, "Did you make good business?" Whereupon the artist drew himself up and replied, "I make music, madam, not business!" It was the first clear voicing of the rights of the artist.

The new régime admits the musician, as a social equal, to the very highest circles, but the privilege brings a duty with it; and the manners of the modern musician must be as refined as those of the littérateur, the physician, or the lawyer. He can no longer afford for a few brief moments at the piano and then become a clog for the rest of an evening.

There is another phase of his career in which his cultivated manners will be of still greater importance; almost every musician is to-day a teacher, and if musicians are an essential to the drawing-room they are ten times more so in the instruction-room. The rough and boorish teacher is gradually passing away and a teacher who produces good results with far less friction is taking his place. "Sincerity in modo, fortior in rara" is the motto of the true teacher of the present. A firm resolve that his plans shall be carried out, but an equally set resolution that it shall not be merely through scolding and squabbling. The hand of iron in the glove of velvet it is that makes the best teacher nowadays.

But back of manners there must be education; manners are only the outer shell of culture, and culture is frequently only the fragrance of study. The leading music schools of to day begin to demand that their students shall know something besides the science of tones and their production, nor can the good influence of general study upon the musician's art be overestimated. An acquaintance with history will make such works as Beethoven's "Heroic" symphony or Wagner's "Tannhäuser" more intelligible; a knowledge of mathematics will make counterpoints very much clearer; languages will cause the singer to comprehend the spirit of many a song the meaning of which is obscured by the translation. The list might be considerably enlarged. But over all this, because of all the study and research, there will be a glow of explanation that will illumine many a lesson, and there will be a poise and ease that will attest the real worth of the musician by advertisements such as the following (which is literally translated from a German paper): "Wanted, is a valet who understands the care of a gentleman's clothes, who will also make himself generally useful, and who will be able to play violin or second violin in a quartet when desired."

What wonder that, under such circumstances, the musician remained an uneducated clod! The musical education given to too many is sporadic and in a rough and ready manner. Meanwhile, the famous musical scold will be teaching his hair, abusing his comments, reviling his pupil either laughing in her sleeve or weeping in terror, according to her nature. It is just one hundred and fifty years ago [almost to a day, for the letter was written July 1, 1749] that the Earl of Chesterfield wrote to his son: "Good manners must adorn the person, and smooth its way through the world. Like a great rough diamond, it may do very well in a close; but by curiosity and ignorance it loses its value." Let the music teacher, with a round of music and of his knowledge, for surely no one in any other calling has as much daily need of this external polish as he.

Vocal Department

CONDUCTED BY
H. W. GREENE.

TWO MUSICIANS AND A SINGER."

The famous musician who hurled that unhappy criticism at the much-abused and long-suffering vocal profession has aroused more vocalists to serious self-examination than any amount of prodding by well-meaning pedagogues could have done. Ridicule, after all, sinks deeper than precept or example, and the keenness of the thrust has been felt by every singer who has heard it, whether the coat fitted him or not.

One is prompted to inquire at the outset, What constitutes musicianship? And is the slant upon the singer fully deserved? Is a man a musician because he can play accurately Bach's "Well-tempered Clavichord"? Does his ability to write a symphony place upon him the stamp of musicianship? Is the acquirement of technic, either upon an instrument or with the pen, the thing which enables a man to look with disdain upon whomsoever have omitted those special features of musical effort or have dedicated their lives to art in other grooves? Certainly not; and if not, why is the singer held up as belonging to such a distinct class, and unworthy to associate with those who consider themselves the elect?

In my opinion a musician is such by virtue of his understanding and appreciation of the art; who rightly estimates its value as a medium of expression. He may or may not express by it himself with technical exactitude, but he understands its language from the alphabet through its encyclopedia. He can read the promise in its prophecies, interpret its parables, and rejoice in its revelations. His opinions are based upon knowledge, and his conceptions are paramount to art. He does not ignore technic, neither does he blindly worship it; his art formula comprehends its relation to the visible form as a mere vehicle of expression, while he probes deeper to find the soul wherein musicianship must exist, if at all. Such may be musicianship, and if such it he, wherein lies the justice of alluding to the historic trio as "two musicians and a singer."

If we ignore technic as its visible sign, to what shall we look as evidence of musicianship in the individual? The answer to that question must show not only injustice, but the weakness of the slur implied in our quotation. We can best answer the question by broadening our subject—introducing the word artistic. Art is a term common to all creative, imitative, or interpretative effort. Artistic is the English word which best expresses *appreciation* or *receptivity* of such effort. Art may express itself in granite structures, in the arrangement of leaves in the delineation of character, in the laying of pigment, the perpetuation of thought or fancy in marble or in the harmonic or melodic treatment of tone. The mission of the artist is to express a thought or idea that the thought and idea shall be aroused in other minds; his mission can be no more, should he not less.

While art may be classified into groups, and these groups classified by degrees of perfectness or nearness to an ideal, the fact remains that it can not be measured or comprehended without compassing its project and its object. Its dual nature, in perfect equality or balance between the power to give and the power to receive, calls into play attributes which, when allowed to in the group under consideration, are rarely properly classified. Who gives may be an artist; he who receives may be artistic.

Let us repeat: a musical artist is one who possesses the power to give and the power to receive; hence, granted both of these qualities, the musical artist must be a musician. Now, as to those who are made to receive. In this group probably belong such as may be justly designated musicians. The fact of one man's fully comprehending the musical thought and grasp of another constitutes him his equal in musicianship.

There exists a distinction between the musician and the artist. The beauty and truth of musicianship as indicated by all except those who are as truly musicians as the artists. That we show that technic does not determine musicianship. While, perhaps, it is not necessary to elaborate the thought, how true it is—and as evident as it is true—that many call themselves artists because they have conquered the technical difficulties of their profession, and thus have gained to that extent the power to give, are wanting in the other quality, having failed in casting the spirit which should dominate their technical attainments, and can not make their hearings resive. And how often are confronted in their audiences by the spirit of true musicianship, which though possessed perhaps of no technic whatsoever, repudiates the performance.

A man, therefore, may be a musician and not an artist; though, strictly speaking, consistent with the above formula, a man can not be an artist and not a musician. To return: the singer, if he hears well, if he comprehends and responds fully to an artist, whether he be a writer or a performer, is as truly a musician as the performer himself. As justly call a composer no musician because he can not sing, as to call a singer no musician because he does not compose. And in his special field of effort the singer's claim to musicianship, as indicated by the quality of his work, is as valid as that of the violinist, the pianist, or the composer.

The lesson to be gained, and which can not be ignored, is that all musicians, and perhaps more especially singers, are addicted to habit of burying themselves in their own groove rather than comprehending through study and observation the breadth of the great art fabric of which they form a part. They should strive to avail themselves of the opportunities which a broader view of the field would afford them.

A singer may well observe with pride that the composer who would seek to win the laurel in the operatic field would be helpless were it not that the vocal artist needs have met him fully on the score of musicianship, and transcended him infinitely by the added gifts through which he is enabled to portray the composer's thought to the musician in his audience.

CONVENIENT MAXIMS, FORMULAS, ETC., FOR VOICE TEACHING.

BY FREDERIC W. ROOT.

VI.

OUR examination into the details of that formula which classifies the work of voice culture into three departments, which we have called the three-item formula, has now brought us to the subject of devitalization or relaxing as an element in voice culture.

The most obvious thing to do in the physical preparation for singing, which can be apprehended by any grade of intelligence, is to manage the breath in some fashion. This nobody overlooks; and from the earliest days of voice culture much has been said about breathing. As was shown in former articles, some who could not or did not care to look further into the subject than this have declared that "to breathe well is to sing well."

The next point to see and understand, one scarcely more difficult of apprehension than breathing, is with regard to an avoidance of the stiff, rigid, cramped, forced, muscular conditions which the pupil may fall into, and which put musical tone and graceful execution out of the question. This is the subject of investigation in this article. It also has been alluded to from early times, but without analysis and specific directions until in late years.

Mr. Shakespeare's exercise, "1-2-3-4-5-6-ah," etc.

The "great" teaching of our day and generation, that which commands the highest price and the most enthusiastic advocacy, is that which expounds and applies in detail this principle of relaxing in connection with breath management.

For the past twenty years the American teacher who has gone to Europe for new ideas, and who has come back with the firm conviction that he has looked into the profoundest depths of the science of voice culture and possesses its secret, has generally shown, by word and deed, that, in his belief, freedom in muscular action was that secret.

As was shown in previous articles of this series, the third department, that of definite, intentional resource of voice, a subject which is as yet looked upon askance by the profession, even though the name which stands for it, "voice placing," from the old Italian *messe di voce*, is in every one's mouth.

Now this *messe di voce* is the most important thing in voice culture, the real heart of the subject, an element which must be present in a highly developed form if one is to sing successfully in large places and to attain highly dramatic effects; but as clear, brilliant, glittering, vibrant, stirring, intense tone is impossible without the relaxing of opposing action, the importance of this department is hardly overestimated, even by the most enthusiastic adherents of the relaxing idea.

I think this is the most helpful way to look at the subject: If it were not for the opposing actions of the throat, the bunching or drawing back of the tongue, narrowing of the fauces, extreme displacement of the larynx, undue rigidity of the palate, etc., any voice could at once make a fairly resonant and musical tone upon the very highest notes of its compass, and would show no serious inequalities in its scale.

The reason why such long and patient work is necessary to achieve these results is found in the law of sympathetic muscular action, which makes it impossible for the mind to separate the true from the false vocal effort without much practice among such devices and according to such sensations as are offered for the guidance of the student.

In the line of this department the pupil is usually told to relax the throat, and many are the advertisements which one sees of methods which, we are told, cause the pupil to sing "without using the throat!" It is probable that most of these claimants are aware of the physiological absurdity of this sort of talk; it is simply a convenient way to obtain from the pupil the desired results. But is not the time come in the pedagogics of voice culture when we should be more exact in our phraseology than this?

This necessary devitalization or relaxing is taught to pupils in two ways, by a negative or a positive process, or both. The negative process consists in making so much effort at a part of the body remote from the throat that rigidity is seemingly drawn away from the latter.

We used often to hear accounts of the soreness, or lameness, or worse, about the abdominal region of the Lamperli pupils, caused by the excessive exertion of the lower bodily muscles which was demanded of them; and I have, within the past few years, seen one of the most eminent exponents of this method become red in the face, with tears starting to the eyes, from the extreme force exerted at the abdominal region while illustrating the subject. Now, all this strikes me as a harmful exaggeration of an action which, up to a certain point, is undeniably useful in the double object of restraining the breath and devitalizing the throat. Much nearer the mark is one of the most successful of contemporaneous teachers in America, who tells pupils in substance this: For the low note of an ascending passage, take the first tone at the pit of the stomach, and the higher notes further and further down in the abdomen. This physiological nonsense has the good result of so directing thought that the high notes are taken with a free throat than they otherwise would be.

The positive process for devitalization is more direct and obvious, usually described to pupils, as was said above, as the relaxing of the throat, but also often indicating attention to lips, jaw, and the features of the face. The purpose for devitalization is to hold the breath under perfect control, manage in such a way that the throat may be left open, the jaw floating in loose ness, the tongue unembarrassed for pronunciation, and the lips, face, and eyes free from rigidity." By controlling the breath" (inhaling muscles versus exhaling muscles) "we do away with the principal reason for holding the throat." "The art of singing is the school of inspiration." "It would be possible to learn to sing merely by producing the voice with the jaw absolutely loose and to a right breath control." "There are only two things, as the old masters knew,—looseness of the neck and the breath and the voice upon the breath. The wide-open throat is not a thing which you can make, because it is there if you have not upset it, and to sing without upsetting it is the art of the breath." Thus Mr. Shakespeare, in his book and to the writer.

is perhaps a fair illustration of modern work at this point.

But it is only very lately that the most important item in this department of devitalization has come to be understood at all.

During the past few years French opera and French-speaking singers have seemed to bring the nasal tone, as a resource of voice culture, to the attention of our voice teachers. This resource had long been used in Germany, and, of course, in France, though not very generally. But Italian traditions have been those which we have always followed; and "Italian method" has always been considered the most alluring profession a voice teacher could make to the public. I have known many Italian singers to sing nasally, but I have never heard of any avowed use of the nasal tone from an Italian source. The tone is nasal when the soft palate is sufficiently relaxed to allow an opening between the throat and the nasal cavities. While nasal singing can never be tolerated as a finality, it will be temporarily tolerated in the studies when it is known that a certain relaxing of the palate is one of the most powerful resources in the department of development. When the voice teacher sees to it that proper devitalization is present at the palate, and, secondarily, at the tongue and jaw, he will, in the common run of cases, find little else to look out for in this department of the three-item formula. The term *proper*, in connection with devitalization of the palate, is hereby emphasized, and it may receive our further attention later.

(To be continued.)

THE ART OF SINGING."

THE ART OF SINGING. BY WILLIAM SHAKESPEARE. London: Metzler & Co.; Boston: O. Ditson & Co.

This is a remarkable book, the work of a thorough scientific musician, a student of the older Lamperli, an accomplished singer, an experienced teacher, many of whose pupils occupy prominent positions in opera and concert work, and fill responsible posts as teachers.

The book sets forth a method of securing good tone production which is not merely a collection of devices but is founded upon well established principles—the principles of the old Italian singing masters.

The writer knows personally, from his work upon the manuscript with the author last year, that after the material had been gotten into shape by Mr. Shakespeare—the work of years of study, observation, experience in teaching, and of note-making—an immense amount of time and labor was expended in working over the language used, solely with a view to securing the greatest possible clearness and conciseness of statement.

Pre-conceived ideas concerning voice culture will be a stumbling-block in the way of some; yet the verteness of statement, which is really so valuable a feature of the book, will trouble that class who do not care to be obliged to think closely when reading a book.

Mr. Shakespeare says in the preface that his aim "has not been to write anything new, but simply to make an intelligible and useful record of the old truths concerning our art."

As to the leading principles upon which the method of voice culture set forth is based, they may, perhaps, be condensed into this form: "Looseness of neck, and the voice upon the breath." Or, to put it in another way: "Breath under perfect control, managed in such a way that the throat may be left open, the jaw floating in looseness, the tongue unembarrassed for pronunciation, and the lips, face, and eyes free from rigidity." "By controlling the breath" (inhaling muscles versus exhaling muscles) "we do away with the principal reason for holding the throat." "The art of singing is the school of inspiration." "It would be possible to learn to sing merely by producing the voice with the jaw absolutely loose and to a right breath control."

"There are only two things, as the old masters knew,—looseness of the neck and the breath and the voice upon the breath. The wide-open throat is not a thing which you can make, because it is there if you have not upset it, and to sing without upsetting it is the art of the breath." Thus Mr. Shakespeare, in his book and to the writer.

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With breath under control and "loose neck" the training of the voice for artistic singing can be proceeded with rapidly and effectively. In this book instructions and exercises are given for the requirement of such breath control with freedom of the organs in tone production on various vowels and pitches, and these are definitely and clearly stated.

The various divisions of the book deal in a practical way with questions such as: Attack and Legato; Tone (with reference to quality); Registers—and to this section the attention of composers is especially invited, as apparently but few of them have adequate knowledge of the characteristic powers and limitations of the various classes of voices; Force and Intensity; Expression. A few exercises printed in music text are given for the purpose of primary practice in tone production, and the announcement is made that Part II will contain additional exercises and vocalises, together with directions for pronunciation, phrasing, and the application of the principles to the singing of songs and arias.

The division dealing with registers is alone worthy of extended comment, on account of the reasonable and practical manner in which this much-debated topic is treated by the author. It may be said briefly that Mr. Shakespeare recognises in the voice parts "characterized by a different quality of tone, viz., grand, silvery, or flute-like," and these he classifies as "registers." Practically, he recognises certain physical sensations as accompanying the production of good tone, these varying with the different register, and, in a sense, with the different pitches of each division or register. "The good singer, however, while recognizing the accompanying physical sensations in the chest, medium, and head voice, knows that when he is rightly controlling the breath, and singing to it, the appropriate registers for any given force may desire great themselves unconsciously." "Thus there may be three registers, but these, when rightly produced, do not overlap, as it were, one into the other, as to form one long even voice."

Breath control, "looseness" at the neck, a genuine "Italian" Air, and a happy, natural expression of the features, are the items upon which reliance is chiefly placed for securing good tone production.

To those singers and teachers, who have studied with Mr. Shakespeare, this book will be most welcome. To the general reader, interested in voice culture and singing, professor and student alike, it is thus commanded in the confidence that he who honestly and intelligently seeks therein for vocal truth will be abundantly rewarded.

F. W. WODEL.

WHAT REPERTORY SHALL I TEACH?

"WHAT songs shall I teach?" queries a teacher who explained that she had given her pupils most of the things she studied herself, and had found difficulty in adapting music and strange repertoire to the needs of her pupils. Upon inquiry I found that she had studied the Marches and Vaccai arias, a few Italian ballads, half-a-dozen of the old Italian arias, beginning with "Una voce po fu" and ending with "At Forselin"; the conventional solo numbers from three or four of the three great operas of Verdi, and a few English ballads.

I find the question is an important one and comprises one of the major difficulties of most teachers. To provide students with a repertoire that is composed by the requirements of good taste, and at the same time meeting exactly the needs of the wide range of capabilities, both as to appreciation and grade, is a matter of no small difficulty. The teacher must face very conflicting influences, must steer safely between the desire on the part of the friends of the pupils to learn an unworthy group of songs, and the too exacting models from the classics and songs, and the taste and musicianship of the pupil. Happily such a course is not impossible, but requires more than causal effort on the part of the teacher.

For the sake of being of practical help without going too closely into detail in the matter of songs, one can allude to groups and classifications. First, there is the English repertoire, most important in which would be the group known as strict form songs; for example, "My Mother Bids Me Bind My Hair," by Purcell, which

gives the pupil good melodic ideas, and allows no latitude in the matter of tempo. They are usually in reasonable compass and exceptional in the matter of construction. Following this is a group of descriptive or sentimental English ballads.—Hymnals and Tours afford excellent examples of this group. Then follows in natural sequence the oratorio numbers from the easier to the more advanced form; then we have the American song writers, and here I would advise a course that is too rarely pursued among teachers, which is a study of the composer rather than individual examples of his work.

An American student should, in the course of his studies and his career as a singer, practically exhaust or keep pace with the entire repertory of the few most worthy American song writers. Time bears an exact mathematical relation to growth or progress, hence the study of a composer must denote his musical peculiarities. You hear one song by him and you note only an episode in his life. Take a group of songs covering the entire period of his activity as a composer, and if they are examined chronologically the man himself appears; his mode of work, his versatility, his taste, his individuality, his special strength and his defects in construction, selection, adaptation, and by such an acquaintance you are better qualified to catch at a glance the drift of the musical life of others whom you feel are less worthy of such serious attention.

The names of some of the better American writers are: Chadwick, MacDowell, Buck, Nevin, Hawley, etc. In this way one not only becomes acquainted with the peculiarities of musical character and the styles which are best suited to special writers, but becomes more discriminating. Of course, we would not exclude isolated examples of merit among other American writers, but the plan above referred to, if faithfully carried out, is far more elevating and instructive than desultory selections from among the mass of American composers.

(To be continued.)

SINGING IN A CHORUS.

ON the constantly recurring question as to whether chorus work is injurious to the voice, a recent writer writes:

"Singing in a chorus can not injure your voice unless you deliberately and persistently force it, which no competent chorus-master will encourage in his choristers. On the contrary, the constant experience is indispensable to every vocal student, and the greatest vocalists have profited by it at some period or other in their careers. Pupils who can not participate in chorus work without injuring their voices are either possessed of very little voice to injure or are being improperly taught by their teachers in tone-production. The medium of endurance necessary in an aspiring vocalist to take a leading role in an opera is such as no amount of properly directed chorus singing can equal. It is oftentimes intensely annoying to one to hear from singers devoid of any one of the three great requisites of the voice—namely, first, a voice, second a voice, and third a VOICE—objections against taking part in chorus work on the grounds of 'wearing' whatever suspicion of 'voice' they may possess. The ambitions of these would-be Patti's, who take care of their voices much as a gardener protects a tender plant from an inhospitable climate, is remarkable when one considers the demands which are made upon vocalists of any rank at the present day. Many of the greatest vocalists have specially recommended vocal students, and in fact all students of music, as a very essential feature of their musical training, to participate in well-directed chorus work. The advice of such vocalists as Melba, Alcan, and Nordica, who earnestly recommend students to acquire a general musical culture, should be heeded by all who aspire to any distinction as vocalists. There may, of course, be exceptional cases in which fragile voices require to be treated with greatest tenderness in order to be fresh when the glad opportunity presents itself for the public singing of a harmless ballad, but the best advice that a vocal teacher can tender to such candidates for vocal distinction is to save time and money for occupation for which they may be better adapted by nature."—Ex.

WHAT MADE ME A MUSICIAN.

II.

[Some months ago THE ETUDE sent out a letter to a number of prominent musicians asking what particular circumstance led them into the music life.]

FROM J. S. VAN CLEVE.

In reply to your question, what incident in my childhood led me to turn my thoughts to music, I must narrate with loving enthusiasm the magical charm exercised upon my mind by the first movement of Beethoven's "Pastoral Symphony" in F, No. 6. The five years from April, 1862, to 1867, I spent at the Ohio Institution for the Blind in Columbus. In the spring of 1864 the school orchestra, directed by a learned German musician named H. G. Notagel, was playing this movement; at about this same time I had stumbled upon Milton's "Paradise Lost," and was memorizing it with great rapture. I had also begun to make verses myself, and as I walked about the grounds "boozing" to myself, as the neighbors used to say of Wordsworth, the charm of that wondrous vernal music wrought upon me unspeakably. This simultaneous rise of the love of poetry and music in my heart was a momentous event for me, and was cordially encouraged by the dear old professor, who was himself a man of broad culture. However, I shared in those years something of the prevalent American notion, that music, while a pretty pastime, is hardly dignified enough for a man. I should never have made music a profession but for two events, which again acted simultaneously upon me. These were, first, that my father was temporarily left without a church; and second, just at this time the post of assistant piano-teacher at Columbus school becoming vacant, I was urged to accept it. Thus in the fall of 1867 I was switched off the track of theology and literature on the rails of music, and I have never been able to get out of the groove since. I never dreamed of being a musical critic till 1877, when my friend, D. G. Ray, son of the celebrated mathematician Ray, asked me to contribute some articles, apropos of the Thomas concerts, to the old "Cincinnati Commercial," in the days when Mrat Halsted was editor-in-chief.

FROM CHARLES R. ADAMS.

Since my earliest recollection I have loved and studied music. It was a natural and unavoidable consequence that music should be my profession. My voice secured such engagements for me that I was soon able to give myself entirely to the art.

FROM W. W. GILCHRIST.

In my case, taking up the musical profession was the result of a gradual drift, which, although at first slow, was nevertheless irresistible. It was not the result of any one special circumstance in youth, but of a deliberate choice. For some years before I decided to enter the profession of music I had felt that such a course was inevitable, my secret leaning being in that direction. However, I attempted other pursuits and entered as a law student, but did not remain a follower of Blackstone. The study was half-hearted and insincere, and more or less perfunctory and predestined to failure, for the divine muse beckoned me away to join her train, and soon I turned my back on law and gave myself up to music.

FROM CARLYLE PETERSER.

I can not remember the time when I did not play and sing; but the incident that decided my father to make a musician of me is the following: I had the misfortune to lose my mother when I was three years of age; and my brother who was a little older than myself, my father, and I were all that were left of the family.

One day my father was giving my brother a piano lesson and I was crawling under the piano. My brother had no particular talent for music and was making bad work of his lesson. Finally my father lost all patience and said, "I believe that baby under the piano can do better than you. Come here, Carlyle, and let's see what you can do."

He placed me on the stool, and to his amazement my

baby fingers found the right keys and I played the exercise in correct time and rhythm.

I do not think he ever gave my brother another lesson after that occurrence, but from that time for a number of years he devoted two hours every day or evening to my musical development. I made my debut as a public pianist when I was twelve years of age, in Boston Mass Hall, playing a concerto with grand orchestra by Hummel.

FROM B. J. LANG.

I can not remember any time of my life when I was not possessed of a mild but firm determination to be of and to do something with music.

FROM EMIL LIEBLING.

I can not remember any particular incident that turned my mind to music. During my boyhood I very unwillingly submitted to some piano lessons, which cruel fate, in the shape of an unresonable father, forced upon me. When I landed in America in 1867 a mere chance made me a music teacher, as nothing else seemed just then available, but with the obligation to do certain work some latent ability gradually developed, and when I was brought into active competition with superior minds later on, my own observations very quickly extended my grasp of musical affairs. Whatever success I have had may be due to a strong feeling of obligation to give full value for money received, and carrying out the old adage, "Live and let live."

MRS. H. A. BEACH inherited her musical trend from her mother, who was an accomplished musician, playing and singing a great deal before her marriage. When but one year old, Mrs. Beach, then Amy Marcy Cheney, sang correctly over forty times, learning with readiness little songs hummed for her entertainment or soothed. Her memory does not now extend to the moment when she could not play the piano; at three years she could read the keys. As a little child she wore her fancies into two waltzes, away from an instrument, and announced the fact to her mother. Meeting with incredulity, she insisted on being lifted up on the piano stool and played them. From this time on she was allowed to study systematically, her writing hands kept up the while. At fourteen her theoretical studies began and at sixteen she played in public with orchestral accompaniment. It would seem that Mrs. Beach's musical nature is a gift of inheritance, and that in her case the bent manifested itself so early in life that no other career was possible to her than that of a musician.

THE AMERICAN GUILD OF ORGANISTS.

EXAMINATION AND PRIZE COMPETITION.

The next examination for admission as members will be held in New York City, and in any other center convenient to a sufficient number of candidates to warrant duplicate arrangements. The examinations will be in two grades, one leading to associate membership, the other to fellowship in the Guild, both consisting of practical tests in organ playing and in musicianship as displayed at the keyboard, and also in tests of the general knowledge and musical skill of the candidate as shown in writing. Full particulars of the examinations may be had of Mr. R. Huntington Woodman, Chairman of the Examination Committee, at 1425 Pacific Street, Brooklyn, N. Y. The dates appointed for the examinations are Tuesday and Wednesday, June 21st and 22d, in New York City.

The prize competition, which occurs yearly among the members of the Guild, for a gold medal valued at \$50, is open only to members of the Guild, but it will be possible for those who qualify by passing the examinations in June to compete for this medal this year, as the competition will be open until September. The words chosen by the committee, and which must be set by the composer in any form that he chooses, are verses 3, 6, 7, 9, and 11 of the 51st chapter of Psalms. The composition must be sent under *nom de plume* to the Secretary of the Guild, Mr. Will C. Macfarlane, at 511 West 14th Street, New York, from whom any further particulars may be secured.

EXAMINATION QUESTIONS IN MUSIC.

III.

61. Define an interval.
62. What is the smallest interval in the scale?
63. What is the meaning of the term diatonic?
64. What is the difference between a diatonic and a chromatic semitone?
65. Write diatonic semitones above and below C sharp, B flat, A flat, G sharp, F sharp. Write chromatic semitones above and below the same letters.
66. How are intervals named? How counted, up or down?
67. What intervals occur between C-F, F-B, B-D, D-A?
68. Give examples of all the diatonic intervals.
69. Do we recognize intervals longer than one octave? Write four examples.
70. What is meant by inversion?
71. What rule may be used in order to determine what a given interval will become if inverted?
72. Write examples of a major, minor, augmented, and diminished intervals.
73. What is meant by consonant? What is the opposite of consonant?
74. What intervals are consonant, what dissonant?
75. What is the difference between a diatonic and a chromatic interval? In what keys would the interval E-G sharp be chromatic?
76. How many kinds of intervals have we, e. g., major, minor, etc.

77. Beginning with the smallest third you can write, change it by addition of signs to larger intervals. Write an example of the largest fifth that can be written.
78. Analyze the scale of C, stating the interval from each note of the scale to every other one of the same scale.
79. Analyze the scale and state how many intervals of various kinds are found, e. g., minor seconds, major seconds, etc.
80. With E flat as the root, write every possible interval above and below it.
81. What is meant by the word legato?
82. Is there any sign that implies the same meaning? Write this sign.
83. What difference is there in the execution of two notes on different degrees, and two on the same degree, when the legato sign is written above them?
84. What effect do dots or small dashes placed over or under notes have? What name is given to marks of this kind?
85. What difference is there between a dot and a dash over a note so far as regards execution?
86. If a slur is placed over dotted notes, what name is given to the style of execution?
87. What is meant by portamento?
88. How is the lowering and raising of the damper pedal indicated?
89. Should the pedal be pressed down at the same time or after the bass note is struck?
90. Explain senza sordino, con sordino, nna corda, tre corde. What is the origin of the terms?

PRIZE ESSAY CONTEST.

THE NUMBER of essays submitted was very large this year, and the interest manifested was very gratifying. Many of the essays sent in, although well written, were on topics more or less esthetic in character or partaking of the nature of rhapsodies on music. The essays selected for the prizes are on timely topics and should give to our readers much valuable food for thought. The final choice was by no means an easy one, and a number of considerations were taken into account before award was made. The prizes were awarded as follows:

First prize, Robert Braine, Springfield, Ohio.
Second prize, J. B. Kline, Williamsport, Pa.
Third prize, Mrs. E. M. Clark, Philadelphia, Pa.
Fourth prize, Miss Helena Maguire, Chelsea, Mass.



THE publisher of this journal is the head of the best equipped music-supply house, from the teachers' standpoint, in the country. We supply any piece of music or text-book relating in any way to music published in the world. We do this at the least possible price. We cater to the teachers' trade and give them every possible advantage. We will be helped particularly in the fall than ever before to supply the teachers' needs in every particular. At the present time we are publishing more than we usually do, even though there is some complaint of dull times. We intend to publish, this summer, to our fullest capacity, so that we will have a large lot of new and valuable music to send out to our patrons during the coming season. Our publications are all especially prepared for the teachers' use; one stock of publications of others than our own is one of the best selected in the country. Before deciding on your dealer for the next season, or if you desire to make a change for any reason, send us to a full line of catalogues, which will give you more particulars.

We take this opportunity of thanking the teachers who have made all this possible, for their patronage, and trust we will merit a continuance.

WE HAVE ISSUED A LITTLE PAMPHLET BY CARL REINKE, ENTITLED "SUGGESTIONS FOR THE MUSICAL YOUTH," PRICE TEN CENTS. IT IS SOMETHING ON THE ORDER OF SCHUMANN'S "RULES TO YOUNG MUSICIANS." A COPY OF A WORK OF THIS CHARACTER, PLACED IN THE HANDS OF EVERY MUSIC STUDENT, PRODUCES AN IMMENSE AMOUNT OF GOOD WORK. THE TROUBLE WITH THE AVERAGE MUSIC STUDENT IS THAT THEY HAVE VERY CLAUDIO IDEAS OF THE IMPORTANCE AND DIFFICULTY OF MUSIC. THIS LITTLE WORK WILL GO A GOOD WAY TOWARD SETTING PUPILS ARIGHT.

DURING THE PAST FEW YEARS WE, PERHAPS, HAVE PAID MORE ATTENTION TO THE REED ORGAN THAN OTHER PUBLISHERS HAVE. MR. CHARLES W. LANDON, WELL KNOWN AS A TEACHER AND WRITER, HAS PREPARED FOR US THE MOST POPULAR ORGAN METHOD PUBLISHED. IN ADDITION TO THIS, WHICH CAN BE USED IN CONJUNCTION OR OTHERWISE, HE HAS PREPARED A SET OF REED-ORGAN STUDIES, PUBLISHED IN FOUR BOOKS. THESE ARE UP-TO-DATE COLLECTIONS OF EASY MUSIC AND INSTRUCTION COMBINED, SELLING AS SHEET MUSIC FOR ONE DOLLAR EACH, SUBJECT TO OUR USUAL DISCOUNT. IN ADDITION TO THIS METHOD AND SCHOOL WE HAVE PUBLISHED A LARGE NUMBER OF SPECIMEN COMPOSITIONS FOR THE REED-ORGAN. WE SHALL BE PLEASED TO SEND ANY OR ALL OF THE ABOVE-NAMED PUBLICATIONS "ON SALE" AT OUR USUAL LIBERAL DISCOUNT TO THE PROFESSION.

WE HAVE ISSUED A LITTLE PAMPHLET BY CARL REINKE, ENTITLED "SUGGESTIONS FOR THE MUSICAL YOUTH," PRICE TEN CENTS. IT IS SOMETHING ON THE ORDER OF SCHUMANN'S "RULES TO YOUNG MUSICIANS." A COPY OF A WORK OF THIS CHARACTER, PLACED IN THE HANDS OF EVERY MUSIC STUDENT, PRODUCES AN IMMENSE AMOUNT OF GOOD WORK. THE TROUBLE WITH THE AVERAGE MUSIC STUDENT IS THAT THEY HAVE VERY CLAUDIO IDEAS OF THE IMPORTANCE AND DIFFICULTY OF MUSIC. THIS LITTLE WORK WILL GO A GOOD WAY TOWARD SETTING PUPILS ARIGHT.

DURING ANY OF THE THREE SUMMER MONTHS WE WILL SEND THE ETUDE FOR ONLY TWENTY-FIVE CENTS TO ANY PERSON.

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IT HAS BEEN SHOWN THAT ANY PUPIL, HAVING GOOD

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MOST OF THEM CONTAIN A MISCELLANEOUS LOT OF MUSIC THAT IS THROWN

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WE PUBLISH INPS AS EXTENSIVELY IN THE SUMMER AS IN THE

WINTER. THOSE OF OUR PATRONS WHO DESIRE TO TEACH

OUR VOCAL OR INSTRUMENTAL COMPOSITIONS DURING THE SUMMER, CAN HAVE THEM BY SENDING IN THEIR NAMES.

THE ETUDE

We are agents for two sets of books that will serve a particular purpose. The one is called the "Wreath Course," by J. D. Luce. It is composed of four distinct works, to be used for singing classes, clubs, public schools, etc., and is an excellent book for vocal purposes. The "Inventive Wreath" is the simplest, and is intended for primary classes. It contains rudiments and the simplest songs for children. The next above that is the "Ideal Wreath." This is a book for more advanced pupils and has a great variety of songs—sacred quartets, glees, boat songs, etc. The next is the "Sovereign Wreath." This can be used for clubs or intermediate grades. It also has rudimental instruction. The last one, the "Imperial Wreath," is a collection of glees, operas, four-part songs, anthems, etc., for the use of schools, musical conventions, and colleges. Each of these works is complete in itself, but they make a most excellent course. The music is selected with the greatest care, and is in the best set of courses we have ever examined.

The other set of works is by J. A. Parks, and is composed of five most excellent volumes, as follows: Sacred Quartets for Male Voices, Sacred Quartets for Mixed Voices, Concert Quartets for Mixed Voices, Concert Quartets for Male Voices, and Sacred Anthems for Mixed Voices. An advertisement of these two sets of books can be found in another part of this journal. We also will send circular to any one on application.

* * *

The marked success of the little work called "How To Teach, How To Study," by E. M. Setton, has necessitated a second edition. All the typographical errors of the first edition have been corrected in this. The work is much more substantially bound, and other alterations that were found necessary, were made by the author. To young teachers and those about to enter the profession, this book is of incalculable benefit. It is a guide to the young teacher. It points out the obstacles to be overcome, how to manage the pupil, and how to develop the latent resources of the pupil. The book is resplendent with the most valuable hints on how to teach. It sells retail for only fifty cents.

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"The Masters and Their Music," by W. S. Mathews, is one of the books that we would recommend for summer reading. It is inspiring and instructive. Most works of this kind have dealt principally with the biographies of musicians. The most important feature of Mr. Mathews' work is the works of the masters, although the biographies have not been slighted. It can be used as a book for music clubs or classes, and also as a basis for lectures, but most of all for the individual use of the teacher. The information contained in the work should be in the possession of every active member of the profession. If you have not a copy of the work, and wish to have summer reading, which will improve you at the same time, procure a copy of "The Masters and Their Music." Price \$1.50.

* * *

LONDON'S "Sight Reading Album" is in the market, no doubt, the finest collection of easy music that has ever been issued. Every piece is a gem. Besides it is so clearly defined that sight reading, which is by no means secondary, Teachers can not complain of a lack of material for the earlier grades. Every piece in this volume, if not by one of the greatest masters, is at least by some well-known writer. The aim of the work is to present the best of the easiest of all composers. A second volume will follow some time in the fall. Announcement will be made later on.

* * *

"Notes of a Pianist," by Gottschalk, is a work that is deserving of a wider popularity than it has received. The price of the work has been a bar to its extensive use. It has now been reduced from \$3.00 to \$1.50 since we have become the publishers. Gottschalk's career is one that is particularly interesting to all Americans. The interest in his works is just as much alive-to-day as in the early sixties. He was the first great American pianist, and we have not had his equal as yet. He might be styled the Chopin of America. In his works he gives his experience, his trials, and his

thoughts. It was a habit of his all through his life to jot down all his observations and to keep an accurate account of everything that transpired during his concert career. This book is written in an extremely interesting style.

* * *

This is the time of year when diplomas are issued. It should be known that we have blank forms of diplomas that are available for graduating purposes. The size is about 15 x 15 inches, lithographed on parchment paper, and gotten up in regular diploma form. The price of these is ten cents each.

MUSIC IN THIS ISSUE.

The Canzonetta, by A. Fenier, is the composition which was awarded the first prize in the competition which closed the past month. It is a very smooth, flowing lyric, just exactly what the name means, a song. The melody must be brought out exactly as if sung by a solo voice.

The Impromptu, by Friedrich Braeckel, is also of the lyrical type, and should have a clearly enunciated melody. The composition can be given with considerable rhapsody, the accompanying chords light and short. The second part in A flat must be rendered in a broad, quiet style. The upper note of the various chords is to be considered as a melodic note.

The Blacksmith," by Frank L. Eyer, is a taking little piece in what the Germans call "Charakterstück" (character-piece). The blows of the heavy hammer on the anvil and the lighter, more rapid, and hammering strokes of the small hammer are all clearly indicated, while the melodic quality of the piece makes it interesting music.

At the close, the six strokes of the bell must be well brought out, when the blacksmith lays aside his work, doffs his leather apron, and wends his way home, with a light and happy heart, to the joys and rest of his freedom.

The "Turkish March," by Biehl, brings in the strongly-marked rhythmic effects and ornaments which are characteristic of Eastern music and which compose us to impart "local color" to compositions. The irregular accents on the second beat of the measure must be regarded, since they contribute largely to the effect of the piece as a whole.

"The Star-Spangled Banner," a transcription by Carlos Troyer, will be a welcome addition to the pianist's repertory at this time. The variations show the thorough musician and accomplished pianist, and we can confidently trust the learning of this piece by all players whose technique is sufficiently advanced for them to undertake it. The melody is to be brought out at all times as if sung in unison by a chorus of the people,—broad, sonorous, and vigorous. Those who have bought copies of the sheet music edition should compare the latter with the present edition, which contains some changes by the composer.

The Scherzo, by Biehl, is a piece for the younger players that will be welcomed by teachers everywhere. The subject is so clearly defined and melodious that a child will naturally bring it out at every entry, even if not told to do so. Each hand contributes a share to the effect of the piece—a symmetry both in technic and in musical results. The second movement parades of the lyrical type, and the right hand has the principal work.

Brahms' "Hungarian Dance," from the well-known set, should please those of our readers who do duet playing. We have spoken often of the great music of Hungary. Many composers have endeavored to express in our modern system of music the peculiar rhythmic, melodic, and dynamic effects of the gypsy, and Brahms has been one of the most successful. Every mark in this piece has its value and should be observed.

Our vocal pages are enriched by a sparkling, spirited song by Mandi Valerie White, one of the most popular of English balladists, "Twas in the Lovely Month of May." This must be rendered with appropriate lightness and delicacy, the whole effect being suitable to the season of flowers and the "merry May-time."

CARON'S song, "It May Be Love," is a good type of the modern song of sentiment and can be used for concert or

parlors singing. The range is such that it can be used by any medium voice. It is a song for teachers as well.

HOME NOTES.

MR. LOUIS C. ELSON will be in Astor Park this July. He will give a course of twelve lectures on Musical History there.

The Chicago Musical College has moved into its new home at Washburn Avenue. For the next session the College will award its diplomas, certificates, and 150 partial.

Mr. Howard Barnes, the newly-elected director of the Peabody Conservatory in Baltimore, is making a visit to the large music schools of this country, and will spend the summer in Europe, looking into the latest and best methods employed in conservatory teaching there.

W. J. HENDERSON, the brilliant musical critic of the "N. Y. Evening Post" and a valued contributor to THE ETUDE, is a member of the faculty of the Oberlin Conservatory, and enthusiastic spokesman for "ideal music."

DUDLEY BUCK's cantata, "Christ the Visitor," was rendered at Grace Church, Middletown, N. Y., on the evening of May 18th. The chorus was the regular thirty-vocal choir of the church, under the direction of Mr. Harvey Wickham. This is the fourth cantata given by this church in three seasons.

Professor EDWARD DURRER has issued a very complete syllabus of his lectures on the history of music, primarily for the use of his classes in Oberlin Conservatory, but equally valuable to students. The syllabus contains lectures on the principal classical compositions, the development of the old classical writers, as well as the modern romantic school, Wagner. The references for private study will prove as invaluable to the home student.

MR. WILLIAM H. SWERDLOW is elected to a series of concert engagements. He will play at the M. T. N. A. meeting in New York, and be at Chautauqua Lake, N. Y., in July and August.

Mrs. WELTEVREY, of Chicago, a former pupil of Dr. Robert Goldbeck, who has been abroad studying for the past six years, will be a soloist at the Carnegie Hall, Newark, N. J., on June 1st.

A Elstedoff was held at Ada, O., May 30th, under the auspices of the Ohio Normal University Choral Society. Mr. H. E. Jones, of Philadelphia, was the adjudicator.

MRS. KATHRYN E. GLINNEN, a former pupil of Dr. William Mason, gave a recital in Association Hall, Newark, N. J., assisted by a soloist and a pianist.

MRS. EMILY STANKOWITCH, one of Philadelphia's best-known singing teachers, gave an enjoyable piano's recital at the Stratford Hotel, May 29th.

The South Atlantic States Music Festival, held at Spartanburg, S. C., under the auspices of the College Choral Society, presented a meeting both artistically and financially. Dr. Peter is to be congratulated.

EDWARD BAXTER PERRY spent the last two weeks of April in Paris. On the 19th he played at the Villa Louvigny for his Royal Highness, Prince Guy de Lusignan, on the 21st at Mrs. Chichester's, and on the 22nd at the Villa des Arts. He gave a public concert of his own at the Salle des Fetes du Journal, and was received with great enthusiasm. The Paris "Mémoires" write: "Edward Baxter Perry is a young man of great promise, which taxed every resource of the modern criticism, and showed a technical grasp and artistic power which are beyond question. His playing is supposed to have upheld all its secrets. Mr. Perry is entitled to a high rank among the great players of the world, and his gift at the piano is unique. His style is very rare among pianists who are primarily instrumentalists."

SPECIAL NOTICES

NOTES for this column inserted at 3 cents a word for one insertion, payable in advance. Copy must be received by the 20th of the previous month to insure publication in the next number.

A DISTINGUISHED EUROPEAN CONCERT pianist (lady), with highest European reference and press notices, desires position as teacher and pianist in some large conservatory or college. Address with particulars, salary, etc., M. S., care of E. W. Fritsch, Redacteur des "Musicaleschen Wochenblattes," Leipzig, Germany.

PROFESSOR WALTER DICKINSON of THE OBERLIN (Ohio) Conservatory and College has published his syllabus of lectures as a guide to those who may wish to study the history and criticism of music. The work forms a pamphlet of 136 pages, giving a topic at length on the subject, with references in detail to the best standard works in English, German, and French, from which about 200 are English. The price of the book, rebound, is \$1.00, and may be obtained of the publisher of THE ETUDE.

OUR VOCAL PAGES are enriched by a sparkling, spirited song by Mandi Valerie White, one of the most popular of English balladists, "Twas in the Lovely Month of May."

This must be rendered with appropriate lightness and delicacy, the whole effect being suitable to the

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TESTIMONIALS

OF...
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PUBLICATIONS

THEO. PRESSER,
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Complete catalogues sent free on application. To responsible teachers we will send on examination any of our publications at special prices.
Mail orders solicited and filled to all parts of the country.

3239. Strebboog, L. Op. 118, No. 7. My First March. Grade I....

A clearly marked march rhythm with a simple chord accompaniment.

3240. Strebboog, L. Op. 118, No. 2. My First Waltz. Grade I....

A simple little piece in an easy rhythm. Suitable for the "very first players."

3241. Behr, Franz. Op. 575, No. 20. Wanderer's Grade I....

The title is an allusion to the old custom of Germany where he who had been status as a journeyman. The air is simple and melodic, with a certain rollicking gaiety appropriate to the theme.

3242. Engelman, H. Op. 299. Six Characteristic Pieces.

1. The Happy Hunter. Grade II....

2. The Shepherd. Grade II....

3. The Tyrolean Maid. Grade II....

4. The Old Hermit. Grade II....

5. The Juggler. Grade II....

6. The Pilgrim. Grade II....

The whole set can be used for teaching dancing pieces, teaching to couples, being melodic in character and simple in harmonic structure. They are descriptive in character.

3243. Kuenhold, C. Op. 48. Evening Prayer. Grade II....

A good study in double notes and chords, as well as practice in sustained style.

3244. Moyer, Ch. Op. 121, No. 10. Valse Sentimentale. Grade V....

A brilliant drawing-room or concert piece by an accomplished performer. It can be used to great advantage with pupils for the development of artistic playing.

3245. Kaiser, P. Op. 4, No. 1. Rustic Ball. Grade II....

A jolly rustic waltz, with interesting melody in the left hand.

3246. Kaiser, P. Op. 4, No. 2. Moorish Dance. Grade II....

Useful for study in what is known as "characteristic music." Odd rhythmic figures and striking harmonies are combined with a strong driving rhythm to give a semi-barbaric effect, such as is considered to be characteristic of the Moorish, Turkish and Arabian peoples.

3247. Parker, Henry. In the Dusk of the Twilight. Duet for Soprano and Tenor. Grade IV....

This duet is in the Tyrolean style and introduces the familiar "Leider." The rhythm is much of the "lander" type.

3248. Engelman, H. Op. 307. Parade Review. Grade II....

A march with strong marked rhythm and brilliant melodic effects.

3249. Engelman, H. Op. 307. Parade Review. Four Hands. Grade II....

The arrangement has a fullness and richness of melodic effect almost equal to a band or orchestra.

3250. Schubert, F. Op. 142, No. 3. The Rosamund Air. Grade II....

Among all of the beautiful melodies of Schubert there is not one that surpasses this old classic.

3251. Meyer-Helmund, E. The Maiden's Song for Medium Voice. Grade III....

A popular song by a famous German composer. The text is of the type of the old German "Lieder."

3252. Ozerny, C. Op. 750. 10 Easy Pieces for Young Pianists.

One important detail of these pieces is the use

of single notes in playing. This makes the pieces

introducing a solo note. Teachers will find it

of great value to them.

3253. Heimweh, C. Op. 11. Petite Valse. Grade II....

3254. Canzonette. Grade II....

3255. The Parade. Grade II....

3256. The Hunt. Grade II....

3257. Melody. Grade II....

3258. Barcarolle. Grade II....

3259. A fine study in phrasing of small groups.

3260. Troyer, Caron. The Star-Spangled Banner (Concert Paraphrase). Grade VI....

A series of splendid variations on the national

song which shows much ingenuity and yet never leaves

the melody.

3261. Mendelssohn, F. Prelude in E Major. Grade V....

A fine study in broken chords, with a melody largely

in the tenor register. The harmonic structure is

rich and full of power. A standard composition.

3262. Schnoll, A. Op. 54. March of the Crusaders. Grade II....

A well-marked march movement and strong melodic qualities suited to moderate technical demands, presented in a simple and clear piece.

3263. Schnoll, A. Op. 72. Rondo alla Polaca.

The true polaca rhythm is present with all the irregular, yet graceful figures of the dance, and the whole piece is a picture of the Polish character and taste.

3264. Mendelssohn, F. Prelude in E Minor. Grade V....

The arrangement has a fullness and richness of

melodic effect almost equal to a band or orchestra.

3265. Schubert, F. Op. 142, No. 3. The Rosamund Air. Grade II....

3266. Schnoll, A. Op. 105, No. 3. Little Carnival. Grade III....

A fine study in phrasing of small groups.

3267. Denhoff, J. Arthur. Op. 10. Eight Tone Miniatures for Young Pianists.

3268. Heimweh, C. Op. 11. Petit Valse. Grade II....

3269. Canzonette. Grade II....

3270. The Parade. Grade II....

3271. Melody. Grade II....

3272. The Hunt. Grade II....

3273. Melody. Grade II....

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